DWB

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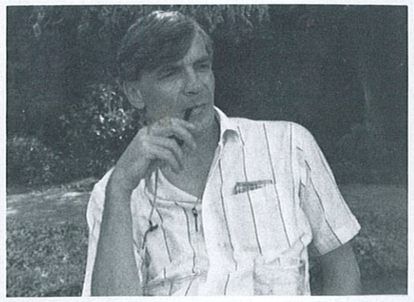
GRAHAM WILLIAMS SHOOTING TRAGEDY

MOONBASE OFF-SCREEN PHOTO DISCOVERY

INSIDE...

AS LONG TIME ACQUAINTANCES through their associations with 'Doctor Who', it is sadly ironic that Graham Williams and Jeremy Bentham should be drawn together again so recently in order to collate Williams' memories of his time on the series for the definitive 'Doctor Who' reference work In-Vision, which has progressed up to Season 15. In the current issue, 'The Image of the Fendahl', In-Vision publish what was ultimately to be his last ever interview before his death.



Graham Williams was to have provided the In-Vision team with two further interviews recollecting his thoughts on Seasons 16 and 17, and announced he was prepared to speak out on controversial topics such as his problems with Tom Baker, the budget crises and the strikes that plagued the series in the 70's, since he felt that "sufficient water had flowed under the bridge", but sadly this was not to be.

We asked Jeremy to pay tribute to Graham Williams...

GRAHAM WILLIAMS

IT IS A general rule for writers that they do not burden readers of their material with personalised statements or views.

Having lived with this ruled of thumb for so long, I intend to break it, just this once, for an article in memory of a man I have always admired, and believed to be greatly misunderstood by Fandom, and therefore sadly under-rated as a consequence of his true contribution to **Doctor Who.**

The hub of why so much of his material tends to lie in such a half-forgotten, grey twilight is simply that he followed the unfollowable Philip Hinchcliffe, and was succeeded by John Nathan-Turner, the best spokesman and publicist the series has ever had.

Television producers by and large fall into one of two categories. Either they are hawks, or they are doves. There is no doubt that Philip Hinchcliffe and John Nathan-Turner are hawks. They both led **Doctor Who** from the front, each with a powerful sense of self-conviction that indelibly stamped shows with their own signatures.

To me, Graham Williams' style of Producing was far less aggressive, principally because the man himself was not an aggressive person. In the interview we did with him for In-Vision, just weeks before his untimely death, he described his television career as that of a Journeyman, "...as a writer/Producer there to do a professional job".

His great love in life was writing; the insular and often lonely craft of taking words from the air and arranging them on sheets of blank paper, such to weave stories that would amuse, amaze or thrill. In that field Graham Williams reaped success after success. Before **Doctor Who** he worked on the latter, all location Z Cars, keeping it's profile in the public eye amidst fierce competition from ITV. He devised Target, the series Philip Hinchcliffe went on to after **Doctor Who,** and was a leading light in the never-made twelve-part film series The Zodiac Factor, which would have given the BBC a lead on Euston Films and Zenith in the production of British feature films for television.

Graham Williams was justifiably proud that every single one of those twelve scripts has since been reworked into a successful novel or a major feature film.

By the time he arrived on **Doctor Who,** Williams had worked on or scripted for everything in the drama field from historical plays to science-fiction, and felt he knew the business of producing television very well. He freely admitted that **Doctor Who** was to prove him wrong.

After surviving his first studios on just about the most technically complex **Doctor Who** ever attempted **(The Invisible Enemy),** Graham Williams felt that the only way he could successfully control the series was by co-ordinating and trusting to his many teams of experts.

In all the time I knew him, which spanned - off and on - from 1977 to 1990, this was the overwhelming impression Graham gave. He believed strongly in getting the best from people by firing their interest and their enthusiasm. To that end his eloquent abilities as a communicator served him in good stead. Many who attended those first three DWAS conventions during the seventies remarked about how well Graham Williams used and played to his audience - no mean feat when you consider that he was frequently partnered by that ultimate up-stager, Tom Baker.

Almost as though reading from a script Graham could drop hints of things to come, answer difficult questions, recite anecdotes and even bat points of harsh criticism with humour, skill and a verbal dexterity equal to that of any professionally-trained after-dinner speaker. It was a marvellous act to watch, but also an infuriating one if you were the interviewer, charged by the DWAS membership to find out more news and information about the series that Graham Williams did not want to divulge. For exercising such a talent in steering awkward questions towards topics about which he was prepared to speak, I firmly believe that Graham missed a vocational career in politics.

My own admiration for Williams' work grew mainly from my realising he was a Writer/Producer, as opposed to being a floor-graduated Producer. As I was later to find out, not only did he write vast chunks of **Doctor Who** during his tenure (e.g; **Invasion of Time, City of Death** and **Shada),** he also wrote three scripts under tremendous pressure, at very short notice and within incredibly short periods of time. Like David Whitaker and Robert Holmes, Graham Williams could lock himself away for an afternoon and emerge with a good, workable script several hours later. People who could do that then were rare on the ground. Now they are almost a non-existent species.

The backseat approach that Graham Williams adopted as Producer of **Doctor Who** proved ultimately, I believe, to be both a blessing and a curse. On the positive side it always gladdened me that I could never predict what type of story I would see next. With few exceptions, the house styles of John Nathan-Turner, Philip Hinchcliffe and particularly Barry Letts are readily apparent in nearly all their stories. The settings and subject matter of their stories would vary from serial to serial, but the undercurrents of JNT's colourful stage-plays, Hinchcliffe's brutal drive for horrific realism, and Letts' penchant for morally stanced social dramas run throughout.

Leaving aside the motif of humour for a moment, such undercurrents are hard to trace in Williams' work, perhaps because he was more prepared to delegate creative responsibility to his advisers and his production staff. Chris Boucher's **Image of the Fendahl,** for example, is as grisly and gothic as anything done by him for Philip Hinchcliffe, and yet it is followed by **The Sun Makers,** the supremely stylised, somewhat surreal political allegory that allowed Robert Holmes' ascerbic wit full vent in his protest against the injustices of the tax system. And if you thought you'd got the trend by then, the very next week it was Anthony Read's turn to stamp his name on the show, commissioning a script based around his personal love of ancient mythology.

But on the negative side, the backseat approach damaged some of Williams' **Doctor Whos** by the fact that the series as a whole had no identifiable mark of cohesion in that period. By delegating and trusting his experts so much, Graham Williams was as capable of producing a stinker as he was of producing a winner. Even with my own wish always to find good in the programme, I have to admit no great fondness for **Underworld, Destiny of the Daleks** and **The Horns of Nimon.** Yet, contrast that with my great enjoyment of **The Horror of Fang Rock, The Ribos Operation, City of Death...**

Over the years the accusation most levelled at Graham Williams has been that he allowed silliness and slapstick humour to creep into the series. It is a valid argument and Williams himself was first to admit he wanted to replace the horror element he had been told to get rid of with levels of sophisticated wit and humorous dialogue that would catch and entertain the intelligent audiences he believed watched the show. To that end, the Holmes or Williams' scripted stories emerging from that viewpoint are all pilots for what should have been. The mistakes were either that other writers could not rise to the challenge, or that too many liberties with scripted material were taken by the cast and were allowed through.

A major culprit here has to be Tom Baker. A gentle and thoughtful man by nature, Graham Williams was thus ill equipped to oppose in direct conflict the full brunt of Baker's forceful and domineering personality. And Baker knew he had the advantage of the public eye on his side. As Williams later conceded, if it had come to a fight, who would the BBC have backed - a Producer whom no-one outside of the Appreciation Society had heard of, or an actor who could guarantee the Corporation viewing figures of nine to ten million each week ?

In all, given that he had to face the removal of all the horror elements that had given Hinchcliffe his huge audiences, Tom Baker at his most aggressively outspoken, and three crippling years of industrial action and threats of industrial action, it is a tribute to Graham Williams that he did maintain the same ratio of the Saturday evening audience as his predecessor, if not the same numerical totals (see ratings guide this issue).

His achievements also include recognising and acting on the potential of K9, giving Douglas Adams his first break in the media, being the first Producer to arrange filming abroad, retaining the fashionability of the series with press and public alike, overseeing the major re-launch of **Doctor Who** in America, and rewarding the efforts of his long-suffering Production Unit Manager with promotion to the Producer's seat when he decided, in 1979, that he had had enough.

"I don't think I'm being over generous", says John Nathan-Turner in an interview also for In-Vision, "when I say that I think it was all down to Graham that I got the job of Producer on **Doctor Who**".

For myself I am left to wonder, yet again, why it is that only the good die young. I was asked recently to name my own favourite memory of Graham Williams. Aside from that recent reunion with a thoughtful, pipe-smoking intellectual, thoroughly at peace with the world and genuinely proud that he had both Produced **Doctor Who,** and been allowed to Produce **Doctor Who,** the incident that most readily comes to mind is not actually a recollection of my own.

In 1978 the venue for the DWAS PanoptiCon was Imperial College in London. Graham Williams had just arrived, with Tom Baker, and it was quite obvious that they had both got their courage up for the event by visiting a local hostelry for a few jars beforehand. With just a few minutes to go before 'curtain up', Graham Williams suddenly realised he had an urgent need to lose a couple of pints before going on stage. He quietly mentioned as much to DWAS President Jan Vincent-Rudzki, enquiring where such facilities could be found. Looking down the corridor Jan spotted a door marked "Ladies". Surmising that that's where one could be found, so the other must be nearby, he got as far as saying, "Well, that's the Ladies..."

"That'll do" said Williams, and without further ado disappeared through the door intent to commune hastily with nature. Moments later the door opened and a somewhat distraught woman appeared. "There's a man just gone in there!" she exclaimed to Jan who, totally straight-faced, replied, "It's all right Madam, he's a BBC Producer". "Oh I see..." she said, placated but by now totally convinced that invading women's toilets was par for the course for BBC Producers...

JEREMY BENTHAM

The Image of the Fendahl is now available from In-Vision priced £2 from: 13 Northfield Road, Borehamwood, Herts WD6 4AE. The second and final part of the interview will appear in the forthcoming ***Underworld*** *issue, also at £2.*

"A Generous and Truly Likeable Man"

BILLED in last issue's advert to appear at November's Exo-Space convention in Exeter in November, the event's organisers also got to know Graham Williams on an informal basis shortly before his death...

THE SUDDEN and tragic death of Graham Williams has robbed the world of a kind, generous and truly likeable man.

Most of you will remember Graham for his three years as producer of **Doctor Who** but to us our lasting memory will be of him sitting at the bar of his hotel with his pipe and a drink chatting to guests and locals.

During the three years since leaving television Graham became a popular local figure in the village community which included him running for election as a local councillor. Although his involvement in the television industry was very much behind him he always looked back on it with great fondness. He liked nothing better than to talk over his memories with anyone showing an interest. Having spoken to Graham he enjoyed his time working on **Doctor Who** but was glad that he left when he did. He always kept things in perspective; to him producing **Doctor Who** was a job, albeit a very enjoyable one, but still just a job.

He was always amazed at the resource-fulness of "fans" in tracking down people connected with the show. His greeting for us on our first meeting in the bar of his hotel was "Oh my God, you've finally found me!" with his tongue very firmly in his cheek.

During all our meetings and conversations with Graham he was always very enthusiastic and generous with his time, and willingly accepted an invitation to our convention and offered any help he possibly could. He also recounted many interesting and amusing anecdotes concerning his time on **Doctor Who** and also the differences between the production styles of the BBC and ITV. One of his fondest memories was of attending the first large **Doctor Who** convention in America with Tom Baker. They were beseiged with people which amazed him at the contrast between British and American styles of fandom. On a sadder note it was upon returning from this convention to Heathrow Airport that he saw Tom for the last time. He had a great deal of respect for Tom Baker and also had a very good time working with him. This was also extended to all other members of his production team and the casts of the many shows he produced.

Graham left television in 1987 to buy a hotel and run his own business in a small country village near Tiverton in Devon. The rural and peaceful way of life was one that he greatly enjoyed and he had no regrets about leaving the big city environment. He was often seen strolling around the grounds of his hotel and enjoying the quality of life with his family.

We had the pleasure of meeting Graham Williams on several occasions over the last year. We do not profess to know him completely but he was always very warm, friendly and a very witty man and one who will be greatly missed by everybody.

Paul West,
Kevin Smith,
David Trigger.

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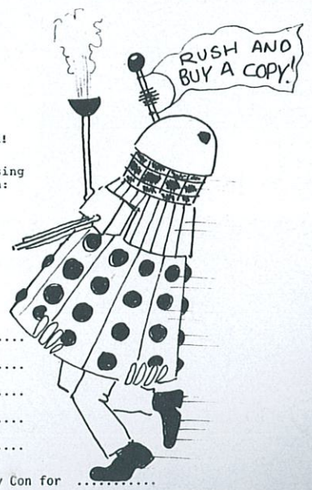

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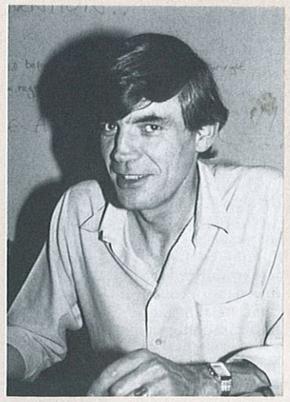

WORDS ALONE cannot describe the shock with which I greeted news of the death of Graham Williams on Friday, August 17th.

Way back in April 1985 I was invited by Graham to his home in Kew in South London, along with my assistant David Miller, to conduct an interview for D W B. It was so typical of his keenest and enthusiasm to help out in every way he could that we ended up spending the best part of an entire afternoon discussing in depth his days producing 'Doctor Who', resulting in an epic-length feature which had to be spread over D W B#s 23 - 25! Needless to say, from our experience at least, the obituaries at the start of this issue describing Graham as "eloquent", "intellectual", "kind", "generous", "warm", "friendly" and "witty" couldn't be more spot on! on!

The exact cause of his death has yet to be clarified, but it is understood that he accidentally shot himself while out with a shooting party he had organised as a publicity drive for his hotel in Tiverton in Devon, which he had been running with his family since he left television (and London) in 1987. The nature of his death, as with Roger Delgado who was killed in a driving accident in the '70s, makes his passing all the more tragic and harder to accept. His is, to date, the first death of a 'Doctor Who' producer.

While Graham's death will ultimately prompt a revival of his vastly under-rated era, it is hoped that worthy tributes will emerge from the commercial and professional field to this much liked man. For example, BBC Video could consider releasing 'Shada' - his strike-hit finale - in an edited format with narrated inserts to plug any plot holes, and Douglas Adams could relent on his refusal to allow 'The Pirate Planet' and 'The City of Death' to be published by Douglas Adams - the latter of which Graham Williams, too, had a deft hand in writing.

The photograph accompanying this article was taken by Marion Breeze at the Tan Aid convention held in Bath in 1985. Always a very popular guest, Graham was due to make his convention comeback at Exo-Space in Exeter this November, an event now billed as a tribute to a personality who will be greatly missed (see back page).

D W B extends it's deepest sympathy to all his family and friends.

THIS ISSUE sees a temporary change from our usual format - gone is the colour on the cover pages in favour of four extra pages. With the news on the cover this issue, it was thought to be a more appropriate option, and normal service will be resumed next month. However, if writing in please let us know which of these two formats you prefer, and if popular enough then further 24-page issues will be released in the future.

A couple of points concerning last issue: the advert for 'Dr Who: The Event' (repeated on the opposite page) incorrectly stated the date as 17 December when it should have read 17 November. Apologies to Wakefield District College for any inconvenience caused. We also neglected to credit William Gibson as the author of the rejected 'Aliens III' plot synopsis which we featured. Speaking of last issue, it is interesting to note that, by far, the largest feedback has centred around 'that' letter by a certain Alister Pearson. Now, had I known that he was going to steal so much of the limelight...

'Til next issue, again out in three weeks time (how does he do it?!), GL

CONTENTS: 2/3 - Graham Williams Obituaries; 4/5 - Who News; 6/7 - Interview with Michael Wolf; 8/9/10 - Letters; 11 - Telefantasy News; 12/13/14 - 'Star Trek: Next Generation' Retrospective part two; 14/15 - 'The New Avengers' Episode Guide and Video Review; 16/17 - Jacqueline Pearce Interview part two; 18/19/20 - The Complete Guide to DOCTOR WHO's Ratings Over 26 Years; 21 - Video News Extra; 22/23 - 'The Dominators' Video Review.

ACKNOWLEDGEMENTS: Rob Ashby, Jeremy Bentham, Paula Bentham, Marion Breeze, Channel 5 Video, CIC Video, Anthony Clark, Tony Clark, Stacey Clegg & BBC Video, Peter Darvill-Evans and W H Allen, Gerry Davis, Richard Fitzgerald, Jason Haigh-Ellery, Alan Jeffries, Julian Knott, Gordon McAllister, David Miller, Paramount, Jacqueline Pearce, Andrew Pixley, Kevin Smith, Mike Smith, Rick Smyer, Vicki Thomas & BSB, Titan Books, Kathleen Toth, David Trigger, Paul Vyse, Andy Walker, Paul West, Michael Wolf.

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TO SUBSCRIBE from next issue up to January 1991 costs £7 (£8.20 for 1st class card envelopes) or US$17.

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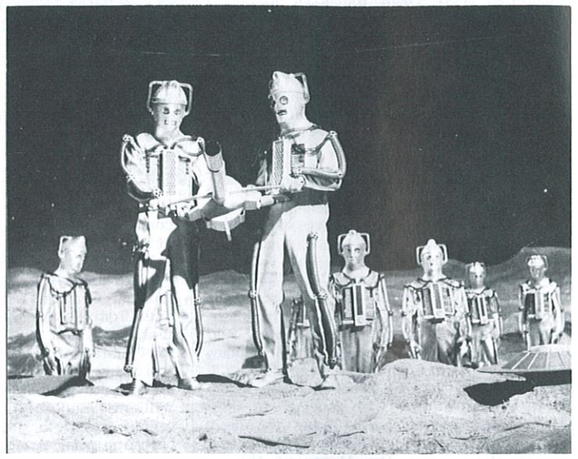
MOONBASE OFF-SCREEN STILLS DISCOVERY



D W B has unearthed a complete set of original John Cura stills from the 1967 Patrick Troughton adventure 'The Moonbase'.

The stills came to our attention via Gerry's UK agent Anthony Clark, who informed us that actor Michael Wolf, who played the Danish character Wils in the four-part space saga, had recently contacted Davis, enclosing a photostat of the Cura prints which he thought Gerry might be interested to see.

Davis filed the letter and thought no more about the **Moonbase** stills, until he happened to casually mention them to Clark, himself a fan of **Doctor Who** and frequent contributor to D W B. He then informed editor Gary Leigh of the news and an agreement was subsequently arranged with Michael Wolf for loan of the prints to D W B.

A selection of the stills from the missing episodes one and three appear this issue, and the complete set will follow in the next D W B special.

UNIQUE SERVICE

John Cura was a photographer much favoured by television people before the video age keen to keep a record of their work. Cura provided a unique service whereby, in agreement with the BBC, he would capture the essence and flow of a drama production via off-monitor stills. Cura's expertise at his art is demonstrated by none better than his **Doctor Who** work which has so far turned up. It is worth noting that without the aid of recording equipment in the '60s, he had to work from live television and so only had one chance to take his stills per programme, yet each frame he took recaptures in vivid detail an integral segment of the narrative, and together the photos tell the story, almost even unaided by a soundtrack or accompanying storyline.

COMPLETE SET OF 60's 'WHO ?

It is now thought that, in addition to countless BBC drama productions, Cura recaptured **all** the '60s **Doctor Who** stories in photo form which were then made available to artists and technical personnel involved on the productions. So far those for **The Savages, The Power of the Daleks, The Highlanders,** and now, **The Moonbase,** have been unearthed, and there are rumours abouding that **The Macra Terror** and **Fury from the Deep** exist in off-screen photo form. With the quest for missing episodes seemingly at a standstill, maybe the tracking down of further Cura prints is the next avenue to explore...

(Photo copyright Sport & General)

FIRST FICTION WRITER NAMED

PETER DARVILL-EVANS has named the first author of the Timewyrm fiction series.

American-based fan John Peel will spearhead the series, titled **Timewyrm: Genesys,** in addition to his large format **The Gallifrey Chronicles.**

FENRIC DELIVERED

Ian Briggs has finally delieverd his long-awaited manuscript for **The Curse of Fenric** novel, which Evans describes as excellent. It includes a lot of unbroadcast material.

SYLV AND COLIN UNITED!

ON SATURDAY AUGUST 18th, at the Cleveland Music Hall, Ohio, The Friends of **Doctor Who** held their second major event of the year; A Day With The Doctor II. The guests for the event were Colin Baker and Sylvester McCoy - their first ever public appearance together - so I was definitely looking forward to it.

After what seemed an eternity of waiting after some confusion about the opening time (which was not much fun having driven all night over 300 miles), we were finally let inside. At 10am we were subjected (I think that's the correct word) to the first event of the day, a panel discussion conducted by Inidiana's Whoosier Network. The theme of the audience interactive discussion was What If? The main idea is supposed to be someone throws out an idea, for example, "What if the TARDIS landed in Mayberry?", then everybody is supposed to come up with some clever responses to the question. Unfortunately, not too many people did. We were witness to a lot of dead silence and there were several moments when I actually felt embarrasseed for the panel members. I found myself praying for a swift and merciful end to my agony.

Things took a 180 degree turn for the better at 11am when Colin and Sylvester took to the stage. Together for the first time on stage, both were thoroughly entertaining. I was impressed by their spontaneous wit and sense of humour, and the two of them worked well together with no evidence of egos present. However, they did enjoy a little fun-loving teasing of each other from time to time, for example Sylvester making reference to Colin's weight, remarking that there was enough room in Colin's Doctor's outfit to move in and set up house! And of course, Colin had several references to Sylvester's height, or lack of it. Time flew by and the two had to be practically removed from the stage by force, each willing to remain and answer more questions.

There was to have been a representative from Cleveland's public TV station, WVIZ, to speak on the importance of supporting **Doctor Who** on their station and in general, but he didn't show so the auction followed. The big money was reserved for the chance to have lunch with each of the day's guests. One fan paid $300 to have lunch with Colin, and lunch with Sylvester went for $250!

After an approximate 45 minute intermission, during which we hit the vendor tables and generally milled about, it was time for the individual Doctor panels. Again both men were quick with the witty answers and entertaining, but there were no new areas covered that haven't been written about or discussed already. Sylvester did mention that he thought the whole hiatus was ridiculous and, on a more serious note, offered his theory that when the BBC learned that they would be forced by the Government to buy 25% of it's programmes from independent producers, the plan was hatched to farm out their own programmes and free up money for more of their own stuff. As an old boys' network kind of thing it was then decided to give **Doctor Who** to Verity Lambert and the Beeb was then caught flat-footed and surprised when other bids started coming in. Sylvester seemed to think that this was forcing the BBC to reconsider keeping the show after all. He said he was not so much angry as bewildered about it all, wondering why anyone would want to muck around with a programme that is "immensely popular all over the world." Colin echoed the sentiment that it is ridiculous that, in what is supposed to be a market economy, the fact that **Doctor Who** is the BBC's biggest money-maker is treated as totally irrelevant. Colin's "revelation" was that, given the right circumstances, he might be persuaded to return as the Doctor!

To sum up, A Day With The Doctor II kicked into high gear after a shakey start and never looked back. Thanks must go to Sylvester and Colin for their part in the event. Yes, guests are compensated for their appearances, but Sylvester and Colin went over the call of duty and gave 110% effort. The day before they took the time to autograph hundreds of programmes and, in addition to their panels, helped with the auction (which I felt wasn't planned) and had lunch with a couple of the fans. To top it off, after the event they went to a local PBS station to try to help generate support and raise funds for **Doctor Who.** I think that says a lot about these two actors.

Wonderful chaps, both of them!

By Rick Smyers , additional information by Kathleen Toth (Photo: Stephanie White)

JNT FINDS HIS NICHE...AT BSB!

FURTHER to our news item last issue headed "JNT's Last Farewell Party", we can now confirm that close friends shared a farewell drink with him on August 29th and he finally left the BBC for good two days later.

And he has walked out of the BBC straight into BSB where he has landed a full time job assisting and directing the satellite station's variety productions, a plum job for Nathan-Turner whose pantomime productions (on stage as opposed to television) have won him acclaim. It is thought his involvement with the BSB **Doctor Who** Weekend afforded him the chance to wave his CV in the right direction, and his close friend Gary Downie has also been offered work by the company.

FREELANCE WORK FOR 'WHO?

Although he has no involvement with **Doctor Who** anymore, he has offered to continue approving **Doctor Who** merchandise, books, etc. if the BBC are prepared to hire him on a freelance basis.

Nathan-Turner was present at BSB's press call to promote the **Doctor Who** Weekend (pictured) on August 30th.

Dr.WHO - FROM THE START!

BSB are to start reshowing **Doctor Who** from the beginning from October 7th, and will broadcast **every** complete surviving story in chronological order. Up to now only those stories already cleared for video release could be shown.

Don't forget that **Doctor Who** takes a rest on the weekend of September 29-30th because of the Comedy Weekend. A review of the **Doctor Who** weekend appears next issue...

BRIEFLY...

ISSUE 165 of **Doctor Who** Magazine reports that the infamous Coast to Coast have changed their name to Green Light. Many people are of the opinion that Red Light would have been a far more appropriate title.

JON PERTWEE has been bemoaning the fact that **Doctor Who** and Worzel Gummidge have not given him millionaire status. In the September 2nd issue of The News of The World, of all places, he says "The two series have not made me wealthy, far from it. When I heard **Doctor Who** was being sold to America I thought I was made financially for life, but the fees are appalling. I get one quarter of one per cent of my original fee, which was pretty pitiful"...

THE BBC are budgeting for 1339 hours of airtime to be provided by independent producers in 1993 at a cost of £120m.

EDWIN (Hart in **The Sea Devils**) Richfield and Frank (Ortron in **The Monster of Peladon**) Gatliff died in August.

THE NEW ADDRESS to register for Nebula 90 is 15 Harradon Rd, Walton, Liverpool L9 0HD, but hurry; the closing date is October 1st...

PHOENIX have announced they will be staging Cybercon II in South London on November 24th. Send a SAE to 36 Alexandra Rd, London SW19 7JZ.

WHO PARTY WEST 3, Canada's major **Doctor Who** convention for 1990, is in Vancouver on November 18th. Details from Who Party West 3, c/o #1408 - 1005 Jervis St., Vancouver, B.C., V6E 3T1, Canada. The guest is Nicola Bryant (work permitting).

Dr Who: The Event

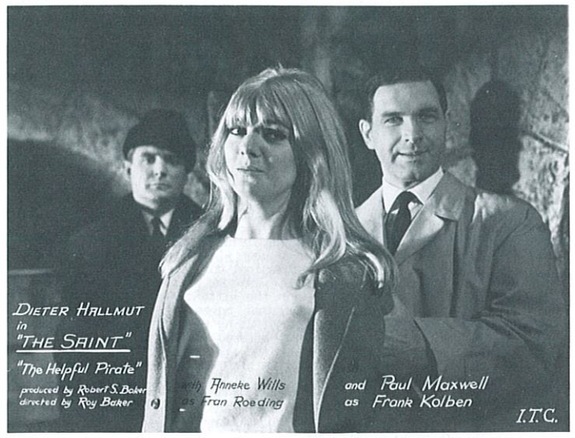
A one day course for all fans of Dr Who is to be held at Wakefield District College, West Yorkshire, on Saturday 17 November 1990.

JON PERTWEE will be speaking together with John Nathan Turner and Jeremy Bentham. Course fee including buffet lunch is £20.

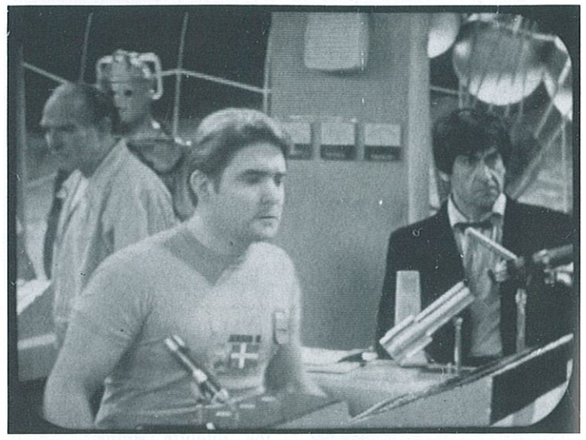
For further details, telephone Pat Hamblin on 0924 384017 (days) or Clive Eardley on 0924 893340 (evenings)

MICHAEL WOLF

FEW ACTORS GO TO THE TROUBLE OF KEEPING A DETAILED RECORD OF THE WORK THEY HAVE DONE THROUGHOUT THEIR CAREERS, AND IT IS THANKS TO MICHAEL WOLF'S EXTENSIVE ARCHIVING OF PHOTOGRAPHS RECAPTURING HIS ROLES THAT FANS OF 'DOCTOR WHO' WILL SOON BE ABLE TO SEE, IN THE NEXT D W B SPECIAL, THE COMPLETE SET OF 291 JOHN CURA STILLS FROM MICHAEL'S 'WHO SOJOURN 'THE MOONBASE', WHICH INCLUDES THE MISSING EPISODES ONE AND THREE! WHEN WE COLLECTED THE STILLS WE SPOKE TO MICHAEL BRIEFLY ABOUT HIS WORK...



(Michael Wolf left)



Episode 3 of The Moonbase

"My abiding memory of **Doctor Who** is that it was the **hardest** script to learn. I played the part of a Danish technician called Nils and so my text was all technical. As with my appearance on the Noel Edmonds Roadshow in October, it was virtually nonsense, but you had to keep to the written text by Gerry Davis, who couldn't be credited with writing and script editing at the same time. Now, it may not have been nonsense, it may have been technically correct, but to me - as a Thespian - it didn't mean a damn thing! But it had to be learned from heart because of the cues that other people had to pick up, and that was hell!

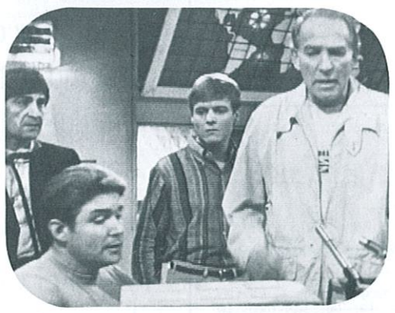
"Apart from that it was marvellous. I remember writing to the director, Morris Barry, at the end and I said 'Thank you very much, at least I was in good, capable technical hands with you', because the whole thing was so haywire and so very hard to do.

"It was the beginning of a great friendship with Andre Maranne, who played the French man Benoit. We still meet occasionally, unfortunately not on cinema sets although we used to do a lot of work in that department, but where we do meet is in sound and video studios where we do audio visual recordings for commercials.

"I think the Cybermen themselves were terrific and very convincing. Peter Hawkins had to do the voice of the Cybermen and he had some sort of mechanical device in his mouth to modulate his voice and I remember talking to him about that. He did it superbly and I thought it fascinating. I also remember the visual effect with the lines on the hand which you can clearly see in the stills. It was tremendous.

"Patrick Troughton was a darling, he was wonderful, although I didn't have much, in fact anything at all, to do with him because I was with Patrick (Hobson) Barr and his team.

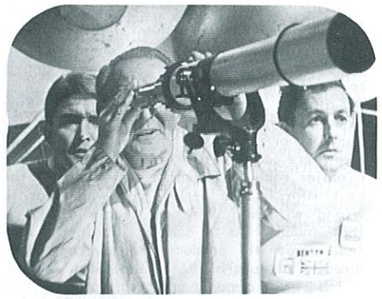
"Although I played a Dane in **Doctor Who**, I'm German born, German educated, German everything - I'm a genuine Kraut! I went to Canada in 1953 and from there, after becoming a Canadian citizen, I came to England in 1961 and went to LAMBDA.

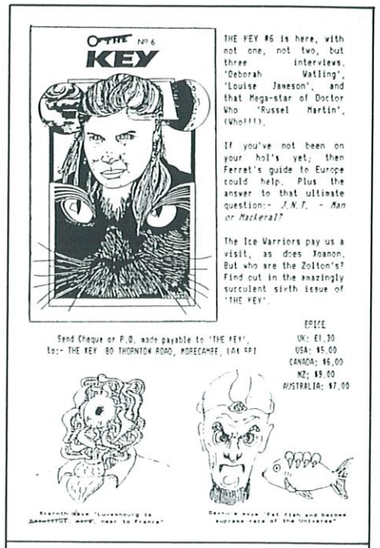


"One of my first big parts was an episode of The Saint in 1965 called The Helpful Pirate with Anneke Wills (pictured above). In one scene I had to throw her onto a bed which was quite a hard task because although she was a slim girl she was enormously heavy through being very heavily boned. She was wonderful to work with - just very heavy! I also appeared in an episode of a series called The Baron in the 60's - which was intended as a rival to The Saint but never took off - with Anton Diffring who died quite recently. The last time I worked with him was in the film Escape To Victory; I had no idea that he also appeared in **Doctor Who**, again up against the Cybermen! Actually that film is a sore point with me. Although it is shown every Boxing Day (and last year in October too!), I receive not a penny in royalties from it because it is a cinema fim, and that makes me so angry. I also did an Out Of The Unknown in '67 by Isaac Assimov dramatized by Robert Muller where I played a scientist. My most prominent rôle of late in television was in War And Remembrance where I played Herman Goering, which was the biggest rôle next to Hitler.

"I have always collected photographs and cast lists from all productions I have appeared in, which is why I have a set of John Cura stills from my **Doctor Who** story. I can't remember how I came across them, whether it was through one of his advertisements or whatever, but they are a wonderful record of my time on the series."

AN ADDITIONAL SERVICE offered by John Cura was high-definition enlargement of specified frames. In the case of 'The Power of the Daleks' director Christopher Barry opted for a cross-section of frames, some of which were used in our original Photonovel under 'Episode Highlights'. Michael Wolf naturally selected those scenes featuring his character Wils. This page features three exceptionally clear frames from episode one of 'The Moonbase' and the opposite page features four from episode three depicting Michael and other actors from the 1967 adventure.




THE KEY No 6
THE KEY #6 is here, with not one, not two, but three interviews, 'Deborah Watling', 'Louise Jameson', and that Mega-star of Doctor Who 'Russel Martin', (Who!!!).
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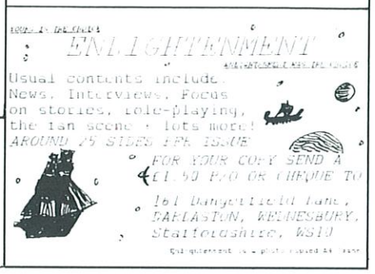

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"I'M DREADING THE BSB WEEKEND!"

Chris Cheffins, Huddersfield (15-8-90)
I READ with utter dismay your news about the BSB weekend. Hip-hip-hooray. I don't get BSB.

Even if I ordered a squariel now I probably wouldn't get it in time, so I am left with the horror of thirty hours of **Doctor Who**; stories and episodes I'll probably never see for years, if ever. It makes me sick. I've stuck with the bloody BBC for years thinking that they were genuinely interested in quality and concerned about their viewers, so what do we get from the great Corporation?

1) No repeats since 1984, but then, most programmes have never been repeated anyway.

2) Videos, but at a price. The two-tape con - a blatant example of screwing the "repeat-starved" fans.

3) When backed into a corner the old "we would show old stories but contractual agreements prevent this". However, this doesn't prevent foreign sales and bulk purchases from the satellite stations.

4) The continuous ridiculing of the show in public, for example on Points Of View where requests for repeats are mocked.

And now, after ten years of disappointment, hoping that the BBC will graciously repeat a few stories, comes the BSB news. I am dreading finding out what BSB have shown. I have been a fan of **Doctor Who** for as long as I can recall - I remember the Daleks fighting the Mechanoids, and the thought that people half my age who are lucky enough to have BSB will be able to see those classic programmes really upsets me.

Dennis Cattell, Bristol (1-9-90)
I must take issue with your writer Stephen O'Brien regarding his condemnatory article on BSB in **DWB#80**. I've had their five channels since June 7th and since then have watched less then four hours of material from both BBC and ITV. By choice.

Mr. O'Brien condemns BSB as being "largely low-brow sub-ITV stuff" and goes on to support this claim by exclusive references to BSB's entertainment channel Galaxy. Hasn't he figured out how to change channels? Hasn't he tried the sports or music channels? What is his opinion of the films offered on The Movie Channel? Why hasn't he mentioned Channel 5, the Now channel, whose programming consists of documentaries, classical music and opera, interviews (both high-brow and low-brow)? Perhaps they're too taxing intellectually for him.

Even his comments of the Galaxy channel are, I believe, unfair. I find their American soaps quite enjoyable - the ones that I am able to watch - and certainly **no worse** than those on BBC or ITV. And **Jupiter Moon** would only fail with those people expecting Star Wars-type science fiction rather than people with open minds prepared to try another, **British**, soap opera trying to be different from it's rivals by having a backdrop of space stations in the near future instead of Liverpool, Manchester or London streets. In fact I can see the series helping to break down the resistance of the general TV viewing public to more obvious "science fiction", even if only in a small way, so surely we should support **Jupiter Moon**? Mr O'Brien might also consider Radio 4, or even books, rather than sitting in front of a television set in true "couch potato" style expecting his choice of nine channels to supply all his needs.

Kathleen Toth's newsy article on **Star Trek** in the same issue refers, like so many other articles I have read in **DWB** and elsewhere, to the poor reception **The Final Frontier** received. Alright, so it wasn't the best film in the series, but what was so wrong with it? Why do people dislike it that much? As I see it, Shatner's only fault was to produce an **average** film directly after a brilliant film, **Star Trek IV**, which won almost universal praise. Had **Star Trek V** followed the first film I'm quite sure it's reception would have been a good deal better.

THE TIMEWYRM: A CONTRIVED CONCEPT?

Stephen Powell, Staffordshire (25-8-90)
Having eagerly awaited the news that Target would publish original fiction based on **Doctor Who**, imagine my disappointment on reading in **DWB#80** how these novels will ultimately appear. A recurring element, known as 'The Timewyrm Concept', "whose purpose is only to require the Doctor to move from the plot of one book to the plot of the next", strikes me as a sure way of ensuring that sales of the series of the four books are good enough to please those in charge. The consumer will have to buy the next book to find out what happens next, yet why do the novels need such a device? If the purpose is to move from one plot to the next, then why not utilize the power of the TARDIS to take the Doctor to any time or place? Remember how the strength of the series on TV was in the days when no-one, including the Doctor, had any notion of where they would end up? The ability to pilot the TARDIS has reduced the mystery, and now it seems the trend is set to continue with the Doctor having to track the Timewyrm down.

Will this concept also not confuse the storylines? If the Timewyrm is now to be central to the plot, will it not place an unnecessary burden on the author? My fear is that the resulting stories will become somewhat contrived in the effort to include the concept. Some may disagree and point to the Key To Time element of Season 16 which worked well with the umbrella theme. Personally I am reminded more of Season 23 where the Doctor's trial was at the periphery of each segment - almost tacked on to the principle plotline. And this is how I see the four-story series appearing; ultimately distracting and confusing.

Quite frankly is it **really** necessary to have an ongoing theme in a short series of novels? There is a guaranteed audience of people (the fans) willing to buy **original Doctor Who** fiction, therefore why confine authors to the period immediately after the end of Season 26 with such limits? I find the whole situation something of a contradiction: hardly original if one is being told **what** to write about!!

I hope my fears are disproved and we see a new step forward in the world of **Doctor Who**. There is so much opportunity in the realm of fiction as illustrated by the vast quantity of **Star Trek** and **Next Generation** novels available. Let's hope that the **Doctor Who** range can equal the standards set by these books, and I don't just mean by having linked stories but instead by utilizing **all** 27 years of **Doctor Who**. There are a lot of gaps to fill in...

THANK YOU

June Barry Whitaker, London SW13 (9-8-90)
Thank you for the latest very generous cheque you sent in David's memory from proceeds raised by the reprint of the Dalek Photonovel. I nominated the Imperial Cancer Research Fund as so many of our dearest friends have succumbed to this dreadful disease and this charity needs funds to push forward with the research - which is progressing apace! Thanks again for your contribution.

NEW APPRECIATION SOCIETY

Steve Rogers, Suffolk (20-8-90)
A Land of the Giants Appreciation Society, Spindrift, has been formed. Info available from; 5 Warwick Road, Ashford, Middlesex TW15 3PX. First newsletter just published.

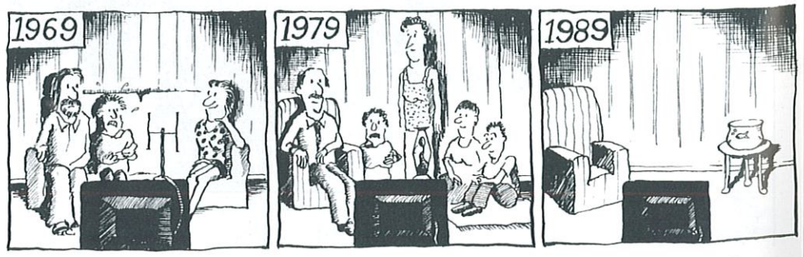
LOSS OF WIDE AGE-GROUP APPEAL

Steve Whitton, Munich, W.Germany (30-8-90)
Perhaps I'm one of a minority of fans that would not look forward to a repeat of Season 26 as a lead-in to Season 27 (ref:DWB#77).

I believe that the programme should quickly shake off the image it has built up over the last eight years or so and that an aggressive approach to publicity before Season 27, and some repeats from the 'old' Doctors, is what's needed.

I'm old enough to remember sitting in front of the TV on Saturday evenings watching William Hartnell and Patrick Troughton. I used to watch with my father, who was then aged between forty and forty-five years, and my two elder brothers. I can imagine that there are a number of your readers who are pleased with the programme as it is now, but I do think that **Doctor Who** has lost it's wide age-group appeal. I sat through video recordings of Seasons 25 and 26, and had the opportunity to see the German versions on RTL TV. Watching a second time around merely reinforced my belief that this is no longer the programme that I used to know. It was a struggle for me to retain an interest, and I'm only thankful that I don't have children that expect me to sit and watch it with them!

If Verity Lambert can't rescue the programme, then I have very little faith in the future of **Doctor Who**.



THE ONLY SUCCESSFUL REMAKE?

Robert Bradley, NSW Australia (24-8-90)
It was very interesting to read Richard Fitzgerald's review of **The New Avengers** video releases (**DWB#80**) and his views on how the show compared with the 60's original. I felt that not only was **The New Avengers** an excellent fantasy/adventure series in it's own right, it was also to my mind the **only** true example of a classic TV programme being remade successfully and in no way cheapening or detracting from the original.

I also believe that the producers of **The New Avengers** hit upon exactly the right mix by retaining at least some of the bizarre/comic strip feel of the original, while giving the newer series a more 'realistic' edge. Certainly, it seems unlikely that the more overtly surrealistic and 'camp' aspects of the MacNee-Rigg/Thorson shows would have worked outside the context of the 60's. How about some more material on both **The Avengers** and **The New Avengers** in **DWB**?

Changing the subject, it was pleasing to see both Tim Munro's Memory Cheat review of **The Five Doctors** and John Papadatos's letter giving Peter Davison some well-deserved praise for his interpretation of the Doctor (also in **DWB#80**). For far too long (ever since he left the series in fact), it has been common practice for fans to dismiss Davison's Doctor as "bland", "wimpish", "characterless", etc. I feel that after so many years of Tom Baker's over-the-top antics, Davison's altogether more subtle performance was misread by many fans. Personally I welcomed it - and could see the intentional links to the earlier Doctors, particularly William Hartnell.

I hope that in time more fans will come to appreciate Davison's characterisation and realise that the problem with his era had nothing to do with the actor but with the poor quality of much of the material he was expected to work with (let's face it, **no-one** could have made **Warriors of the Deep** seem credible!). When presented with a decent script and director (**Earthshock, Caves of Androzani**), Peter Davison was capable of matching any of the earlier Doctors - unlike either of his successors.

IT'S UP TO D W B...

David Houlgate, North Yorkshire (8-8-90)
In **DWB#75** under the headline "Time Running Out" you stated that should BBC Enterprises stall again (at the end of April), "DWB will propose suitable action". That was in February.

Then, in **DWB#78**, under the sub-headline "Fan Campaign Ruled Out", it was stated that campaigning by the fans was uncalled for as negotiations for the series' future continues. It went on to say that "if the present stalling gives signs of lasting indefinitely clearly some action will need to be taken to get the wheels in motion".

DWB#79 reported the optimistic Ceefax/Oracle news and the indication of a July announcement. Finally, in **DWB#80** under the headline "Radio Times Relents on Listings Policy", a question was asked: "If you think there is a cause related to telefantasy worth considering let us know and we'll see what we can do". Well, how about Doctor Who!! There was no April announcement, no July announcement (in my paper anyway)... All we get is delay, delay, delay! It's time to get the show on the road again and it's up to **DWB** to lead the way.

Gerard A. van Rysbergen, Australia (17-8-90)
As I write, it is mid-August, July is long gone and **still** no word has been heard from the Powers That Be concerning the good Doctor. I take it this means that we now have to wait until September before anything is known. And what will happen in September - yet another delay, no doubt?! This whole situation is becoming very reminiscent of a similar (and still-running scenario concerning a certain feature film production. Dammit, BBC, **do something**! If you are going to kill off our favourite programme then just **do it** and stop all this useless, tiring mucking about!

ED: DWB is confident that an announcement is now imminent, particularly now that John Nathan-Turner has left the series. Any jumping of the gun could have a serious affect on any decision the BBC might make, though if nothing is heard by the end of the year rest assured we will be joining forces with DWM, DWAS etc. to co-ordinate some form of pressure campaign...

TOO MUCH ST:NG DRIVEL

Rick Wilson, Oxfordshire (8-8-90)
Although I am still enjoying **DWB** (the earliest issue I have is no.10), I do think that you're giving far too much emphasis to **Star Trek - The Next Generation**. Your **Blake's 7** articles have been pretty boring and you've had nothing substantial on **The Avengers, The Prisoner** or **Danger Man**. Couldn't we have a few interviews or >

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story reviews connected to these programmes instead of the endless **Star Trek** drivel dressed up as information? I realise that this is a popular series (for some reason) and is on the air/video at the moment, but even so I do feel that you have got your balance on telefantasy subjects wrong at the moment. The **Doctor Who** situation is still splendid, though: well done.

ED: Sorry you find our STNG coverage boring, Rick, but for nine months of the year DWB exists to provide it's readers with news and items of topical interest, and Star Trek is very topical right now. We also cover other series, both new and old (this issue, for example, features The New Avengers which is back in most ITV regions). It is with the three-yearly DWB specials that we can afford to expand our scope with general interviews and articles. All we can suggest is a subscription to the feature-orientated Time Screen as a compliment to the topical DWB. Thankfully however our STNG coverage is generally regarded as second-to-none among UK publications...

Charles Thompson Jr., MI, USA (18-7-90)

I have read and continue to enjoy Kathleen Toth's third season **Star Trek: The Next Generation** episode reviews. It's nice to finally find a magazine's TV reviewer who judges the new **Trek** series as drama first and foremost for a change; rather than gloss over the particulars as so many American reviewers have on this side of the pond. 'Mainstream' attitudes about SF TV shows pervade a lot of the stories being written about **TNG** here; all many media and TV reviewers have ever really conceded about **Star Trek** is that it is pretty popular; "popular" sometimes means (here) that critiquing such things as the quality of the acting, directing, writing and overall production "isn't important" to us 'cultists'; (American TV reviewers just want to be entertained, right?). Some folk need to quit believing their own press releases...

CONCENTRATE ON THE COLOUR ERA

Steven Bull, Bristol (9-8-90)

Why on Earth are BBC Video planning to release **The Krotons** in 1991? Although there are no other complete Patrick Troughton stories around, why not steer away from black and white episodes next year and concentrate on the colour era?

Regarding your Carousel review in DWB#80, I feel it was a bit harsh. OK, so it wasn't perfect, but regarding the attendance of "the much-hyped Peter Davison" he was always subject to "awaiting a final committal" and this was stated quite clearly on the day. The main attraction of the weekend had to be the entertaining Mervyn Haisman and Paul Bernard who made a welcome and refreshing change from the usual UNIT and Marvel panels.

EARLY VIEWS ON D W B#81

Paul Vyse, London SW18 (4-9-90)

DWB#81 was fascinating as ever. However most illuminating of all was the Alister Pearson letter - it was unbelievable! He's doing himself absolutely no favours by being so unpardonably arrogant. OK, so he may be a very good technical painter (in so far as his work is detailed and the people look like who they're supposed to) but, as far as I can see, originality and design take a back seat in most of his compositions. He may well have got where he is by sheer hard work, and he deserves nothing but congratulations for that, but people will always choose something that **looks** superficially 'nice' over a possibly more imaginative piece. It doesn't mean that the 'nice' one is better just because it is more widely used.

Martin James, Aldershot (5-9-90)

I note that Alister Pearson instructed you to print his letter "in it's entirety" or "not at all". May I suggest that "not at all" would have been the more acceptable alternative?

Steve Chapman, Surrey (3-9-90)

With reference to the letters page of DWB#81 and regarding the ongoing Colin Howard Vs Alister Pearson feud, I would like to point out a few things that may help to end this debate.

Phew! Where to start... I was at The End Of An Era convention which Alister mentions, and which can only be described as a meeting for the Colin Howard Appreciation Society. Mr.Howard was present as indeed was Mr.Pearson, and as the latter points out in his letter, the "welcome message" printed in the convention booklet was, well, to be honest, nothing more than a plea for work. Mr.Howard is a fully accomplished artist (or should that be artiste after his performance - ugh! - at the convention), and it is sad to read someone moan, complain and plead in what is **supposed** to

be a welcoming message (just why he was welcoming us I don't know, was he the organiser or possibly the main guest? I thought that was Colin Baker?).

Mr.Howard displayed many pieces of his work all over one of the walls of the hall at the convention and I looked long and hard and, although I am not an art critic, I feel in my own opinion that his likenesses are of a standard below Mr. Pearson's (whose work was not displayed but tucked away behind the stage in his portfolio, which he would show to anyone who asked), although his **Ghost Light** piece is an improvement on what I saw.

But anyone who sinks so low as to forward to the BBC work depicting ideas for video covers already commissioned, but not yet completed by another artist, in the hope that the commissions would be abandoned and finding himself reaping the rewards, does not even **deserve** to be considered. Now we know why Colin Howard has no video cover commission.

If only this letter could stop the bitter war...

Rob Ashby, London SW11 (6-9-90)

Thanks for DWB#81, another fine issue. **The Time Tunnel** piece was 'timely' as LWT started reshowing it on the Saturday I received it!

I was surprised at your recent positive reaction to the Radio Times changes. We now get the minimum technical info, ever diminishing cast lists and verbose programme descriptions. When/if **Doctor Who** returns it won't say who played the second Blob or who wrote the score, but we'll be told it's "An Adventure in Space and Time"...

Stephen James Walker, Kent (5-9-90)

The BBC's explanation for editing **The Web Planet**, as reported in DWB#81, is totally nonsensical. The music at the end of the last episode is used elsewhere in the story too, and also - by a curious coincidence - in **The Dominators** (not to mention a number of other 60's stories). So if the music can be left in in those cases without any problems over the copyright, why can't it be left in at the end of **The Web Planet**? I suspect this is just another transparent excuse for cutting off the "Next Episode" caption. In fact, the composer and origin of the music in question do not appear to be listed on any BBC documentation, which is very ususual - stock music is usually documented as a matter of course. This leads me to think that it was probably provided by the Radiophonic Workshop, which would explain why it was included in so many other stories too, and if this is the case the copyright would belong to the BBC itself!

Also, I must say that I couldn't quite understand your reason for suggesting that people should not write in to BBC Video to complain about the editing of the tape. Surely if an "obvious blunder" has been made over the closing titles - and I am quite prepared to accept that it has! - that is all the more reason to complain?

To end on a positive note, I must say how much I liked Johnny Waudby's cover painting for issue 81 inspired by **The Web Planet**. A very nice piece of artwork.

ED: Stephen is quite right to suggest that readers shouldn't be dissuaded from complaining, indeed, DWB will be airing it's own grievance over being fobbed off with twaddle as pointed out above...

Henry Potts, London NW5 (3-9-90)

STAR TREK fans sometimes get carried away with the "philosophy of **Star Trek**" and the wonderful future it paints for mankind. They have, though, provided the useful acronym of IDIC - Infinite Diversity in Infinite Combination. Or, when applied to **Doctor Who** fandom, we must accept that different fans like different eras and aspects of **Doctor Who**. Meaningless name-calling is just plain boring (take your favourite derogatory adjectives - weakly-produced, lacking 'mood', turkey - and put in front of that the era you disliked; then take your favourite appreciative adjectives - well-rounded, strong - and put them in front of the era you did like).

Peter Linford and Christopher Nield avoided this trap and gave **reasons** for their beliefs (which I happen to disagree with). I call upon Mark Saunders, then, to either expand his comments in his letter in DWB#81 or, if he can't, to admit that these are just personal opinions. I find comments like "a few people can't see that (i.e. the "failure" of '80s Who) yet" pointless and insulting. But then I have to take this stance being in a minority among fans in believing that **Doctor Who** was at it's best from **The Keeper of Traken** into Colin Baker's second season. I accept that these are personal opinions and that others disagree with my tastes. Incidentally, in terms of sheer number of interesting articles, DWB#81 has to be one of the best telefantasy publications around (though this is just a personal opinion!).

NEXT YEAR'S BATMAN IS...ROBIN HOOD!

THERE HAVE BEEN some interesting developments on the 'Robin of Sherwood' film front.

Whilst Richard Carpenter has been trying to find backing for his **Robin of Sherwood** film for some years now (with Jason Connery as Robin and Rutger Hauer as the bag guy), Hollywood has decided that next year's Batman is going to be...Robin Hood! This isn't just the opinion of one studio, but **three** of them! Twentieth Century Fox are going with 'The Adventures of Robin Hood' (with John - Die Hard / Hunt for Red October - McTiernan as director), Tri-Star are producing 'Robin Hood', and independent Morgan Creek are using a working title of 'The Prince of Thieves' for their project.

COLD FEET

The big question is, of course, will the cinema-going public accept three Robin Hoods? The answer in undoubtedly "no". As everyone starts to get cold feet, Tri-Star look most likely to pull out of the race at the moment, following Morgan Creek's announcement that they have secured Kevin Costner (adored by the American public as the new Cary Grant) to play Robin. This production will be of great interest to Richard Carpenter, since 'Prince of Thieves' will be taking a slightly new angle on the old Hollywood version. There will be a feminist knife-wielding Marion, a young, tough, brash (street wise?) Scarlett (played by Christian Slater, similarly daubed the new Jack Nicholson after 'Heathers'), and, in a new twist - an Arabic sidekick.

Strange, I seem to have heard these changes somewhere before. Make way for the stampeding herd of lawyers...

STOP PRESS

Rumour has it that 20th Century Fox have just signed Mel Gibson as Robin, Kim Basinger as Marion and Jack Nicholson as the Sheriff of Nottingham!

Ridiculous?

That's what they said before **Batman!**

John H.Elson

BLAST OFF FOR **ST:NG!**

FINALLY, after months of intense speculation and secrecy on the part of the BBC, comes the official confirmation for the screening of 'Star Trek: The Next Generation's' first season on British television.

Encounter at Farpoint will première the new series on Wednesday, September 26th at 6.00pm on BBC2. The slot is viewed by many as a snub for the series, which enjoyed peak time transmissions on BBC1 during the original series' heyday in the '70s. **Star Trek: The Next Generation** was snapped up by BBC2 after BBC1 Controller Jonathan Powell stated adamantly that the series had no place on his channel.

FUTURE HOPES

However it is anticipated that should the new series catch on then it could receive a more favourable slot by the time BBC2 reaches the improved batch of Season Three stories, widely acclaimed as being far superior in quality than it's two predecessors.

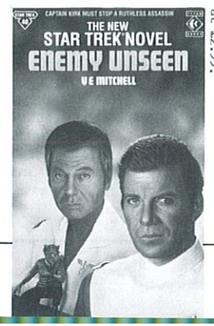
There is no word yet on the suitability of certain episodes for what is essentially a children's timeslot, but it does seem likely that the graphically violent Season One episode, **Conspiracy**, will require extensive editing to make it fit for passing by the censors.

TIE-IN PROMOTIONS

With the original series running concurrently on SKY, various companies are latching on to what could be a merchandising bonanza, launching new and even re-launching old **Star Trek** products in order to exploit the potential rebirth of 'Trekmania'.

The videos and books associated with the series are currently undergoing an extensive publicity drive by CIC and Titan respectively, the latter of which has also launched a range of T-shirts, badges and posters.

Marvel are also getting in on the act with a **Star Trek** magazine which will be launched soon, edited by John Freeman who assures us that the additional workload will not affect his work on **Doctor Who** Magazine...



NO ST:NG novel in October, but the 25th sees the release of the 40th 'Star Trek' book 'Enemy Unseen' by V.E.Mitchell at £2.99.

THUNDERBIRDS ARE GO!

TUCKED AWAY in one small column of the cramped listings for the BBC's new-born Radio 5 were the words "Thunderbirds Are Go!" and the unenlightening description "Clips from the show" alongside it - all scheduled for Wednesday 29th August 1990 at 8.45pm for a duration of 20 minutes.

So poor are these Radio Times listings - even worse than those for TV - that I'd totally overlooked the thing, and it was only an item in 7 Days magazine that weekend that alerted me to the existence of both this and a **Captain Scarlet** serial in the science programme Formula Five at 8.30pm the next evening.

Enquiries to the BBC revealed that nobody knew anything about this at all, in addition to what was in the Radio Times. This is a shame, since it seems that this may turn out to be the only public tribute to twenty-five years of the world-famous supermario-nation show. Many who would have enjoyed this may have missed it. This year so far we've had the release of records such as Project 90 and the enjoyable scratch-edit from M.C.Parker, as well as a BAFTA/Shell sponsored charity tour of famous cars which included the full-size publicity version of FAB1 that has been lovingly restored and featured on TV-AM along with Gerry Anderson on August 15th.

WELL EDITED

The radio documentary was extremely well edited and put together from a variety of sources. Gerry Anderson's soft tones explained again his reasons for developing the show in the way he did (i.e. destruction of buildings rather than people) and there is a very clear and loving description of **Thunderbirds'** background attraction from two stalwart members of Fanderson: Glo Thorogood and the charming Helen McCarthy. The backgrounds to the characters had been researched thoroughly and the talks about FAB1 and the expression "F.A.B." were marvellous. The essential input of the late Barry Gray to the shows was also emphasised with examples of the thems to **Stingray** and **Captain Scarlet and the Mysterons.**

SOUNDTRACK EXTRACTS

Accompanying this dialogue were extracts from records and television soundtracks. Episodes featured included the pilot episode **Trapped in the Sky, The Cham-Cham, Terror in New York City** and the classic **Ricochet**, with additional dialogue taken from 'Introducing Thunderbirds' (Century 21, MA 103). Some totally cringeable songs were also heard, not only the classic 'Parker, Well Done' (Pye, 7N 17016) but the two rarities 'Parker', sung by Penelope, and 'Lady Penelope', sung by Parker (both from Century 21, MA 111).

CULLED DIALOGUE

Christopher Aldridge's little item deserved a far greater audience. The same could not be said, however, of the Supermarionation Theatre serial which began the next evening. After sitting through the rest of the programme on science and technology, the keen Anderson fan was rewarded with little over a minute of dialogue culled from the mini-album 'Captain Scarlet and the Mysterons' (Century 21, MA 132). Something tells me you'd have to tune in for a long time to hear all 21 minutes of nostalgic action!

Andrew Pixley

MORE NARNIA

THE SILVER CHAIR heralds the third of the **Chronicles of Narnia** this November on BBC1. In it Tom Baker, the most popular **Doctor Who,** plays marsh wiggle Puddleglum, who assists in the search for the young Prince Rilian.

KUBRICK EXCLUSIVE!

Stanley Kubrick is currently developing a script for his first science fiction movie since **2001.**

An adaption of Brian Aldiss' short story 'Super Toys Last All Summer Long' is a project that Kubrick has been interested in for several years. A number of well-known science fiction writers have made the trip to Kubrick's highly-guarded mansion in order to hammer out a workable film script, including Bob Shaw, Ian Watson and Brian Aldiss himself, all grappling with the problem of turning a four-page short story into a ninety-minute blockbuster!

Richard Fitzgerald

GOING WHERE ONE **HAS** GONE BEFORE: Three Years on **The Next Generation**

PART TWO

THE characters fated to shoulder the burden of Roddenberry's vision of improved humanity questing among the stars are Captain Picard and Wesley Crusher. One has to suspect that the fact that Roddenberry was twenty years older as he set about developing this series had some impact on the decision to have a mature and decidedly intellectual Captain who displays none of Kirk's tolerance for bending the Prime Directive or conning his way out of a jam. The frisson caused by the decision to have a Captain who was not only bald but foreign was allayed a bit by creating a first officer who is clearly in the mould of generic action heroes, although this has hardly been advantageous to Jonathan Frakes, the actor who plays him.

Kirk was arguably the least interesting of the old crew. Set adrift on the galactic sea as instinct accompanied by reason and passion in the shapes of Spock and McCoy, he is the focus of their tug-of-war but contributes little himself beyond a willingness to act, often rashly. A little depth was brought to this characterisation by the injection of the issue of advancing age in **The Wrath of Khan** and the idea that tragedy ultimately had to result from his gung ho style, but that essentially fell by the wayside as the film series tumbled into a cul de sac by narrowly focusing on the increasingly ritualized interaction of the threesome. Not having the age issue to toy with, Frakes broke the mould a bit by adopting a beard for the second and third seasons, but to bid for attention around Patrick Stewart's Picard he would need to go to a scar and a limp as well.

The one element from the original guide that was dropped was the idea that Riker has trouble accepting Data as an equal crewmember. This tension lasts for a few minutes only in **Encounter at Farpoint** before Riker accepts Data as readily as Picard, although he never undertakes the task of trying to explain to him what it is to be human as Picard and Geordi do. The other Kirkian element in Riker's character is what the initial guide described as a lively interest in women, and the later revision frankly calls a healthy sex drive. The most vexing issue here has been his inconsistent relationship with Deanna Troi. It was established at the beginning that they were lovers in the past on another ship, but the relationship has waxed and waned around his unwillingness to commit himself exclusively to her. He is clearly upset when she plans to marry someone else in **Haven,** but the relationship is downplayed after the first season. The revised guide said that the fire is now only embers, thereby freeing Riker for other relationships among the crew that are hinted at from time to time (as in **Pen Pals**), and also allowing Troi to engage in a steamy affair in **The Price.** However that old connection can be reinstated at the drop of a pen and its continuing strength is certainly suggested by **Manhunt** and **Menage a Troi.**

Of course, the very idea of senior officers having sexual relationships with one another was something even James "Tomcat" Kirk denied himself in the original series. The fact that the initial writer's guide is so insistent on the theme of not postponing life and the many options now available in human relationships seems to signal a major change from the more simplistic ethos of the first series. For all of its vaunted progressiveness, the orginal series wallowed in a "swinging sixties" mentality about casual sex comtrolled by men whose primary allegiance was to each other. A point of view that put the lone female cast member and the ever available female guest stars into highly revealing costumes famous for coming apart on the set. One of the few strong female characters was the Romulan commander who ended up falling for our heroes as easily as all the rest, being seduced by Spock (of all people) into betraying her empire's greatest military secret. One suspects that part of the background for this perspective is to be found in Roddenberry's own colourful exploits as an international airline pilot before he took up writing as a career. In any case his novelisation of **Star Trek: The Motion Picture** is full of sexual themes that do not quite make it to the screen - including a failed "renewable contract" marriage for Kirk after he returns to Earth and surprisingly frank suggestions that the bond between Kirk and Spock is erotic in nature. This preoccupation is really no less than we should expect from the mind that gave us the Vulcan male Pon Farr and the Betazoid female Phase (**Manhunt**), the latter portrayed by Mrs. Roddenberry herself. Nor is Data Roddenberry's first "fully functional" android. He is acknowledged to be derived from Questor, the android featured in Roddenberry's unsuccessful 1974 pilot film The Questor Tapes. At one point Questor tells his human assistant that he would be capable of making love to a woman if that is the expected means of obtaining information from her (he may have been watching old **Trek** episodes).

The issue for **The Next Generation** really is that of whether the texture of relationships has changed in the 24th century in the direction of greater equality and depth, as is suggested by the writer's guide allusions to the importance and variety of human relationships on board starships, and as would be expected after the plot device of establishing at the start the existence of strong emotional connections between Picard and Dr. Crusher, Riker and Troi, and a more nebulous one between Tasha and Data. The stage is set for a wider range of dramatic developments within the crew than were available before.

However, such development has been very inconsistent and halting due to directives from Roddenberry himself. Although **Arsenal of Freedom** had been agreed to be a love story for Picard Roddenberry decided that it was too soon to push things that far and forced a rewrite that left Picard looking rather dense and insensitive to how the doctor feels for neither the first nor the last time. After **The Naked Now** and **The Big Goodbye,** the one thing he unequivocally should not be is **unaware** of her interest, feelings he had appeared, at times, to reciprocate. Troi is certainly aware of this interplay when the Captain encounters an old love in **We'll Always Have Paris** and tries to give them both advice that they do not particularly want to hear. The bottom line is that Roddenberry could not decide how to deal with a relationship that by its very nature cannot be trivial. Not only is the CMO almost equal to the Captain in power, these people have an emotionally-charged history going back at least 15 years.

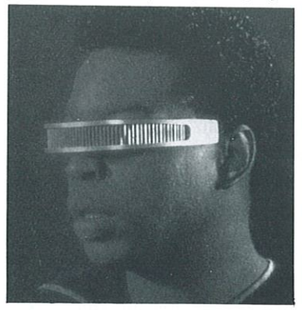
Jack Crusher was one of Picard's two closest friends and was killed while serving as first officer on Picard's previous ship, Stargazer, a decade or so ago. How well Beverly and Picard knew each other in the past is quite unclear in Season One, or how often - if at all - they may have seen each other since her husband's death. The **Farpoint** episode and Gerrold's novel do suggest that they had not laid eyes on each other since Jack's funeral, but that is rather incompatible with some recent developments, as we shall see. However, the rumour popular in fan circles during the first season - that Wesley is really Picard's son - has never in any way been suggested in the series, although the initially forboding Captain has warmed to the task of being substitute father/mentor in well written scenes especially evident in **Coming of Age** and **Samaritan Snare.**

The startling decision to replace Gates McFadden with a different doctor after the conclusion of the first series has never really been explained. The actress was well liked by the rest of the cast and her character was very popular, despite being the mother of the then rather unpopular "Weasely". However, it is clear that Roddenberry was much more interested in the character of Wesley, whom he frequently singled out as being much like himself at that age, whereas he also frequently said that he did not want to see Picard getting married. Two things might be concluded from this. The first is that Roddenberry did not pay attention to all that talk in the writer's guide about all the "options" available in the area of human relationships in the 24th century; the other is the lingering suspicion that the character of Beverly Crusher may have been more the brainchild of one of his departed collaborators than his own and not dear to his eye. It is interesting that McFadden was to be replaced with an actress, Diana Muldaur, who had worked for Roddenberry before in two episodes of the original series and later one of the stars of another of his unsuccessful pilot films, Planet Earth.

Wesley himself was originally conceived of as a female child named "Lesley". The degree of Gene Roddenberry's self-identification with the sense of excitement and wonderment that Wesley is supposed to represent is probably evident in his rechristening - "Wesley" is Roddenberry's middle name. Wil Wheaton may have benefitted from the executive producer's support for his rôle, but he was done a considerable disservice by poor scriptwriting in the first season which often had Super Wesley saving the ship through some improbable bit of brilliance while his elders stood around appearing stupid. Wheaton himself, who is the expert of the original series in the cast, complained about this as being bad for the series. For a time some fan publications ran "Get Wesley!" competitions for readers to submit the most excrutiating way of dispatching the boy wonder, but, thankfully, that has all subsided as Wesley took on more reasonable proportions in the second and third years. However, one is left to puzzle over just how extraordinary his Starfleet career path may be. Picard makes him an "acting ensign" in **Where None Have Gone Before,** while he is still too young to even take the Starfleet Academy entrance exam - an exam which he implausibly fails on his first try in **Coming of Age.** One may suspect that Picard is lying when he tells the young man that he too failed on his first attempt. This of course allows Wesley to stay on board even after his mother supposedly departed to become head of Starfleet Medical at the start of the second season. He then seemed to be taking academy courses by self-study and periodic examination at starbases, the occasion for his journey alone with Picard in **Samaritan Snare.** However, late in the third season it is suddenly announced that he has passed his written exams for admission to the academy and is about to ship out for Earth when a handy crisis allows him to postpone entering school once again, while also getting a field promotion to full ensign. At this point it seems likely that he could be the first cadet to enter the academy after having already attained the rank of Captain. The Borg may provide the best excuse for suspension of normal cadet training and rescue the writers from the problem of coming up with reasons to forestall his departure yet again...

GEORDI AND TROI

Before considering the impact of the revolving doctors and the mysteries of Jean-Luc Picard, the characters of Troi, Geordi and Data must be considered. Troi and Geordi are the least-developed characters of the first season. It was probably inevitable that in such a large cast some would have to be neglected at least for a time in order for others to establish themselves. However, LeVar Burton, who plays Geordi, was actually the member of the cast who was best known to the general public when the programme premièred, due to his debut in the hugely successful Roots and other television films. Burton was shackled with a considerable handicap for an actor. Geordi is supposed to have been blind from birst but "sees" in extraordinary ways through a device called a VISOR (Visual Instrument and Sensory Organ Replacement) which is linked directly to nerve centres in his brain, **and** covers the actor's eyes completely, denying him the use of an important tool of his trade. Burton became so concerned about this (and perhaps about his meagre rôle) that there were plans to have his sight restored by Dr.Pulaski during the second season. This did not happen and he is now reported to be more inclined to continue emoting from behind the VISOR. Of course, it was a standard joke during the first season that a blind man was driving the ship, as Geordi's function seemed to be that of navigator. Suddenly, in the second season reshuffle that saw Worf change uniforms to become security chief, Wesley taking up permanent duty on the bridge and a new doctor getting on the Captain's nerves, Geordi unexpectedly showed up as chief engineer of the Enterprise (also altering the colour of his uniform). At least in retrospect it makes sense of the fact that Geordi goes down to soup up the engines in **The Last Outpost.** There had been an obvious problem in not having a cast regular as head of engineering during the first season, given the number of plots that require a trip to the engine rooms, and several chief engineers were used, some recurring. As a memorial to Mr.Scott they always seemed to have names like Argyle and McDougall. So it was a logical move in traffic control to make way for Wes at the consoles by moving someone downstairs, although choosing Geordi hindered slightly his previously established rôle of being Data's best friend. Their bond was supposed to be based on the fact that they perceive things more keenly than others. In the second season and beyond Data's key relationship is much more of a parent/child connection to Picard than his link with Geordi. Geordi's orginal speciality on board was supposed to be the school for children, according to the "bible", but we never saw anything of this. In the second season there was some thought given to establishing a romantic relationship for him with a fiery redhead who teaches in the ship's school, but this never happened, at least partly because the whole subject of the civilians on the ship is basically dropped in favour of focusing on crew interaction in Ten Forward and the poker game that has become a fixture since **Measure of a Man.** These scenes, and others involving recreational activities of the regular cast, have been a crucial vehicle for redressing the lack of characterization prevalent in first season scripts. One of the few writers who managed to bring in this sort of element during the first season was Hannah Louise Shearer, who was also story editor for a time but was among those who left after the first series, although she has had one story produced in each of the following seasons which also delve more deeply into crew relationships.



Shearer's successor as specialist in characterization was Melinda Snodgrass, who moved rapidly from having her first teleplay of any sort accepted (**Measure of a Man**) to being offered a position with the series. It was her excellent first story which introduced the concept of the poker game, into which all the cast regulars have since been inducted, save for Picard and Dr. Crusher. **Allegiance** suggested that Picard has made it a matter of policy not to intrude into this area where, most recently, the newly minted Ensign Crusher was getting a lesson in bluffing (**Best of Both Worlds**). Snodgrass was particularly interested in finding things for Geordi but the character trait concentrated upon was plucked from the revised writer's guide produced for the second season and given a different twist. It was suggested that Geordi's blindness had inhibited his social life and that Riker, having a very "fulfilled" social life himself, wants to help Geordi learn to appreciate women. In several third season episodes, Geordi is shown being shy and inept with women, but he seeks advice from Guinan and Worf (most hysterically) rather than from Riker.

The writer's guides made Troi much more of a function than a character. What was chiefly emphasized was the importance that Starfleet now attached to human engineering on the longer voyages undertaken on the larger ships with up to 1,000 people on board. The counsellor's job is a crucial one of maintaining a shipboard community. It was argued that being half-Betazoid makes Troi especially adept at this function, but she goes about her job unobtrusively and is not fully telepathic - she can sense something about the emotional states of about half the lifeforms encountered in the galaxy. The trouble with this, as some of the writers complained, is the Roddenberry vision of a more perfect humanity as represented by Starfleet meant that there were few if any emotional problems among the crew for the counsellor to work on. What she mostly did at first was to sense danger coming from outside sources. To the extent that there had been an internal function, she was the one person to be aware to a considerable degree in the progress of the doctor's feelings towards Captain Picard in the first season and has always been particularly sensitive to Picard's state of mind. She began to function more as an adviser to him in the later season episodes, having a special rôle in diplomatic encounters with aliens. This was shown to be a close working relationship in **Ensigns of Command.** Internal counselling has generally been restricted to the crisis involving the death of a crew member who leaves an orphaned son behind, when she is shown to good advantage dealing with the Captain's memories of bringing similar news to the Crushers and also has the courage to confront Worf about his anger. She approaches Worf again in **The Most Toys** when he is selected to take Data's place - being concerned about him on having now twice been promoted because of the deaths of fellow crew members. The only time she has to deal with what might be called a mentally unbalanced crewman comes in the satiric **Hollow Pursuits,** where her special ability is sent up in the form of the Goddess Empathy.

Her major problem in the last two years stems from the >

introduction of the character of Guinan starting with the second season. Just as the Captain was beginning to appear more open to a discussion of his feelings, Whoopi Goldberg began to appear periodically as part of a new set, the Ten Forward lounge. She plays an enigmatic alien who has some prior connection with Picard that led him to select her to act as hostess for what becomes the prime recreational area for bridge officers. She has some sort of ability to put everyone at ease while drawing out their problems and concerns. Marina Sirtis has complained that there is an actual rule given to script writers that she cannot appear with Whoopi because their characters are essentially the same. It is Guinan who has been substitute mother to Wesley, resident love adviser to Worf and Geordi and bemused friend to Riker. And she has quite eclipsed Troi when it is time for Picard to wrestle with weighty issues. He seeks philosophical consolation from her and emotional support from the happily resurrected Beverly Crusher. Guinan has the advantage of being at least a couple of centuries old and having untold depths of knowledge. She plays a pivotal rôle in **Yesterday's Enterprise** based on a non-human sense of time distortion and it is gradually revealed that she has a special connection to both Q and The Borg. The guide specified that her key attribute is serenity, something which Goldberg projects quite well as a sort of philosophical resignation tinged with optimism about the long-term course of events in the universe. Her scenes with Patrick Stewart have been some of the best that the series has to offer and will hopefully continue - her own comedy series, Baghdad Cafe, is scheduled to air on CBS this season and her film career is on the upswing again with the success of Ghost, but she has indicated in the past that she wanted to continue to do about six episode a year.

Meanwhile, Troi has certainly maintained attention through a series of costume and hair changes that have been even more exotic and revealing - so much so that Sirtis had to make a point of denying that she had had breast implants before the start of the third series! The style of uniform she wore in **Farpoint** was immediately dropped as unattractive, although it can be seen on an extra from time to time, although seldom a male, as occurs in that first episode (it is a dress). Her hair was given a much more formal look for the rest of the first series but is set free after that. And although the men are freed from their tight uniforms after the second series (which has allowed Frakes and Burton to put on weight), she is not. Dr. Pulaski managed to be more loosely attired during her tenure but Gates McFadden did not like the look of the new two-piece uniform that ushered in the third series and chose to use a modified version of the old jumpsuit with the new mandarin collar substituted on it. Extras can still be spied using the old uniforms but the bridge crew by and large does look better these days and must certainly be able to breath more comfortably, even if they still don't have any pockets.

NEXT ISSUE: Kathleen Toth analyses the character developments of Data, Captain Picard and Dr. Beverly Crusher in the third part of our major retrospective of the first three seasons of 'Star Trek: The Next Generation'...

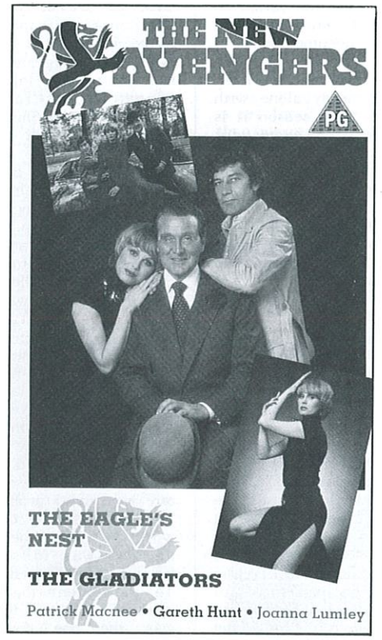
WITH THE 70's 'THE NEW AVENGERS' CURRENTLY DOING THE ROUNDS IN SELECTED ITV REGIONS (INCLUDING THAMES), WE TAKE A LOOK AT THE LATEST CHANNEL 5 VIDEO RELEASE, PLUS A REMINDER OF THE 26 EPISODES...

THE EAGLE'S NEST / THE GLADIATORS

The **latest pair** of **New Avengers** episodes to be released by Channel 5 make an odd combination, comprising of the very first story to go into production and one of the last.

The **Eagle's Nest** is the earlier and better of the two, despite the clear impression that the production team were finding their feet after a seven-year gap since the last Linda Thorson story had been filmed. Steed's reintroduction to the viewer is particularly badly-handled, as he pulls up to a nondescript block of flats in a garish yellow Rover hatchback accompanied by incidental music that sounds as if it's been lifted from a late 60's "This is Swinging London" travelogue. The fault partly lies with tyro **Avengers** director Desmond Davis, but Patrick Macnee also had to deal with several out-of-character lines in Brian Clemens' script - who should have known better given his long-term links with **The Avengers** as writer, script editor and co-producer. The fast-moving plot revolves around a group of left-over Nazis from WWII using a remote Scottish island as a base for a 'comeback'. Steed, Purdey and Gambit are drawn in when top German scientist Von Claus is kidnapped to aid the villains' plans, and they must seek to unravel the mystery of "Germany's greatest treasure". Von Claus was played by the ever dependable Peter Cushing who had appeared previously in the 1968 **Revenge of the Cybernauts**. His performance is one of the episode's plus points. Another is the amount of location filming with well-handled action sequences that tend to cover any awkward flat spots in the script. But overall, this episode has to be counted as a disappointment, even if it does contain a scene where Purdey - clad in a rather fetching green leotard - dispatches a bunch of Nazis with a series of ballet kicks!

Unfortunately **The Gladiators** is a grade A turkey, and quite why Channel 5 decided to put it out ahead of many more worthwhile cadidates is beyond me. This



was one of four episodes filmed in Canada on the insistence of the show's foreign backers (the others being **Complex**, **Forward Base** and the very strange **Emily**), but the problem does not lie with the overseas locations but with a poorly thought-out script, again from veteran Brian Clemens. On a working holiday in Toronto, the New Avengers are assigned to track down the mysterious Colonel Sminsky of the KGB, an expert in terrorism, subversion and overacting. Sminsky is also a supreme martial arts master who can punch a hole in steel plate with his bare fist. A pretty dangerous adversary, you might think, but Clemens obviously felt this wasn't enough and so went way overboard by giving him the ridiculous ability to deflect bullets...with his **hands** - not just single rounds from a pistol, you understand, but the entire clip from a sub-machine gun! The resultant loss of credibility is quite fatal when coupled with the slow pace of the story and some poor acting from the minor characters. My guess is that this script was a rush job that was forced into production without adequate development.

If Channel 5 wish to sustain interest in this set of releases, then I hope they show a little more thought in the choice of titles on the next few tapes, working their way through the strongest stories first.

RICHARD FITZGERALD

Catalogue number CFV 08172, Price £9.99.

The Complete THE NEW AVENGERS Episode Guide, compiled by Andrew Pixley

(The dates refer to the intial partial networkings on ITV of the two seasons, but regional variations occurred across the country)

Episode duration: 60 minutes/Colour Film

Regular cast: Patrick Macnee (John Steed), Gareth Hunt (Gambit), Joanna Lumley (Purdey)

Music: Laurie Johnson

First Season (1976/77, 13 episodes)

Producers: Albert Fennell & Brian Clemens

1) THE EAGLE'S NEST (22/10/76)
w: Brian Clemens
d: Desmond Davis
lp: Peter Cushing, Derek Farr, Frank Gatliff
The body of an agent found adrift in a boat near the Scots Isle of St Dorca has Steed, Purdey and Gambit chasing after a kidnapped cryogenics expert who has fallen into the hands of Nazi monks.

2) HOUSE OF CARDS (29/10/76)
w: Brian Clemens
d: Ray Austin
lp: Peter Jeffrey, Frank Thornton, Lyndon Brook, Derek Francis
An Eastern Bloc agent who fails on his mission commits suicide with shame, but mails out halves of playing cards to trigger a system of sleepers in Britain.

3) THE LAST OF THE CYBERNAUTS (5/11/76)
w: Brian Clemens
d: Sidney Havers
lp: Robert Lang, Oscar Quitak, Gwen Taylor
A double agent is believed dead after a car crash with a tanker, but the crippled man summons the help of someone who can locate the creations of Dr.Armstrong - the Cybernauts - so he can seek vengeance on Steed.

4) THE MIDAS TOUCH (12/11/76)
w: Brian Clemens
d: Robert Fuest
lp: John Carson, Ed Devereaux, Ronald Lacey, David Swift
A courier arriving in London wearing a suit swollen with gold involves Steed in an escapade against Midas, a man whose very touch is deadly.

5) CAT AMONGST THE PIGEONS (19/11/76)
w: Dennis Spooner
d: John Hough
lp: Vladek Sheybal, Matthew Long, Basil Dignam
An expert in bird control is killed when his plane is hit by a flock of pigeons, and Purdey faces great danger at the Sanctuary of Wings run by Zacardi, a man who can talk to his feathered friends.

6) TARGET! (26/11/76)
w: Dennis Spooner
d: Ray Austin
lp: Keith Barron, Robert Beatty, Frederick Jaeger, Roy Boyd
Five agents perish of natural causes after a shooting session at a training ground and a full medical, and Purdey discovers that it is the one per cent that kills you.

7) TO CATCH A RAT (3/12/76)
w: Terence Feely
d: James Hill
lp: Ian Hendry, Edward Judd, Robert Fleming
Amnesiac Irwin Gunner receives a blow to the head which restores his memory, and he sets off to find the double agent he was trailing when betrayed in Germany in July 1960.

8) THE TALE OF THE BIG WHY (10/12/76)
w: Brian Clemens
d: Robert Fuest
lp: Derek Waring, Jenny Runacre, George A. Cooper, Roy Marsden
Gambit goes undercover as a criminal to try and find what Burt Brandon hid before he was put in jail, and the only clue Brandon leaves after his death is a western paperback - The Tale of the Big Why.

9) FACES (17/12/76)
w: Brian Clemens & Dennis Spooner
d: James Hill
lp: David De Keyser, Edward Petherbridge, Richard Leech
When a friend of Steed's dies and the widow claims the corpse is not her husband, the trio stumble upon a Mission for the Needy where doubles for prominent people are found and used to replace the originals.

10) GNAWS (21/12/76)
w: Dennis Spooner
d: Ray Austin
lp: Julian Holloway, Peter Cellier, Jeremy Young
Seismic tremors in the sewers of London attract the attentions of both Gambit and the Russians, and they come face to face with a side effect of a new growth serum.

11) DIRTIER BY THE DOZEN (7/1/77)
w: Brian Clemens
d: Sidney Havers
lp: John Castle, Shaun Curry, Stephen Moore
Colonel Miller's rural army unit's requests for skiing equipment and camel saddles alert Steed to the activities of a private army of mercenaries.

12) SLEEPER (14/1/77)
w: Brian Clemens
d: Graeme Clifford
lp: Keith Buckley, Arthur Dignam, Prentis Hancock
A well-planned series of bank raids in London takes place whilst the population is asleep from the effects of S-95 gas - but Steed, Purdey and Gambit have had the antidote and must fight on alone against the criminals.

13) THREE HANDED GAME (21/1/77)
w: Dennis Spooner & Brian Clemens
d: Ray Austin
lp: David Wood, Michael Petrovitch, Stephen Greif Tony Vogel
Enemy agent Juventor acquires a machine with which he can drain people's minds, such as the trio with photographic memories who form a means of taking secret documents from the USA to the UK.

Second Season (1977, 13 episodes)
(inc. The New Avengers in Canada)

Producers: Albert Fennell & Brian Clemens (except **Emily**), Hugh Harlow & Jim Hanley (**Emily**), and Ron Fry (except **Hostage**, **Trap**), **Co-ordinating Producer:** Ray Austin (**The New Avengers in Canada** only)

14) DEAD MEN ARE DANGEROUS (9/9/77)
(replacing **Medium Rare** in some regions)
w: Brian Clemens
d: Sidney Havers
lp: Clive Revill, Richard Murdoch, Gabrielle Drake
With days to live, defector Mark Crayford returns to England determined to destroy the one man he could never beat throughout his life: John Steed.

15) ANGELS OF DEATH (16/9/77)
w: Terence Feely & Brian Clemens
d: Ernest Day
lp: Dinsdale Landen, Terence Alexander, Caroline Munro
The dying warning about "angels of death" from an agent in Germany refers to Brainton Health Farm, where fatigued agents get a luxurious rest...and a thorough brainwashing.

16) MEDIUM RARE (23/9/77)
w: Dennis Spooner
d: Ray Austin
lp: Jon Finch, Mervyn Johns, Jeremy Wilkin, Sue Holderness
Medium Victoria Stanton comes to Steed to tell him that she has heard strange unearthly voices talking about his death

17) THE LION AND THE UNICORN (30/9/77)
w: John Goldsmith
d: Ray Austin
lp: Jean Claudio, Maurice Marsac, Raymond Brussieres
Steed captures the assassin known as the Unicorn in Paris, but a shot from one of the Unicorn's own men finishes the master killer.
(Filmed on location in France and England)

18) OBSESSION (7/10/77)
w: Brian Clemens
d: Ernest Day
lp: Martin Shaw, Mark Kingston, Terence Longdon, Lewis Collins
Larry Doomer walked out of Purdey's life in 1970 when she stopped him taking revenge on his father's killer, a visiting diplomat. Now the target is back in the country, and Larry is out to get him again.

19) TRAP (14/10/77)
w: Brian Clemens
d: Ray Austin
lp: Terry Wood, Ferdy Mayne, Robert Rietti, Kristopher Kum
When Steed, Purdey and Gambit help the CIA foil a drugs drop in London, a disgraced oriental narcotics baron lures them onto an automated plane to bring them to his Eastern homelands for execution.

20) HOSTAGE (21/10/77)
w: Brian Clemens
d: Sidney Havers
lp: William Franklyn, Simon Oates, Michael Culver
Purdey is kidnapped and Steed is ordered to photograph documents for her release, earning him the suspicion of Gambit.

21 & 22) K IS FOR KILL (28/10/77, 4/11/77)
Part One: 'The Tiger Awakes'
Part Two: 'Tiger by the Tail'
w: Brian Clemens
d: Yvon Marie Coulais
lp: Pierre Vernier, Maurice Marsac, Charles Millot, Paul Emile Deiber
In 1965, Steed and Mrs Peel failed to solve the mystery of a young Russian soldier who wiped out a Salvation Army band in England and then died of old age. In 1977, a similar event occurs in France and the case is re-opened.
(Filmed on location in France and England)

The remaining four episodes are known collectively as THE NEW AVENGERS IN CANADA
(Filmed on location in Canada)

23) COMPLEX (11/11/77)
w: Dennis Spooner
d: Richard Gilbert
lp: Cec Linder, Harvey Atkin, Vlasta Vrana
Scapina, agent X41, has infiltrated the Canadian secret service headquarters, so Purdey, Gambit and Steed go to Toronto to try to identify him, not realising that Scapina is the headquarters.

24) FORWARD BASE (18/11/77)
w: Dennis Spooner
d: Don Thompson
lp: Jack Creley, August Schellenberg, Marilyn Lightstone
In 1969, a new rocky outcrop appeared in Lake Ontario during Tycoon Agatha, and in 1977 Steed trails a Russian agent to its shores where he sees the man throw vital electronic circuitry into the waters.

25) THE GLADIATORS (25/11/77 - replacing EMILY)
w: Brian Clemens
d: Claude Fournier
lp: Louis Zorich, Neil Vipond, Bill Starr
Karl Sminski and two aides arrive in Canada to attack the Security Building, knowing they can do so with their bare hands.

26) EMILY
(not partially networked, local dates e.g. 17/12/77)
w: Dennis Spooner
d: Don Thompson
lp: Jane Mallett, Les Carlson, Richard Davidson
The handprint on the roof of an old car is the only clue to the identity of a traitor, the Fox, and so Steed must get the car back to base safely.

w = writer, d = director, lp = lead performers

JACQUELINE PEARCE

LAST MONTH JACQUELINE SPOKE FRANKLY ABOUT HER TURBULANT YEARS AS SERVALAN IN 'BLAKE'S SEVEN'. IN THIS CONCLUDING CHAPTER WE TALK ABOUT HER 'DOCTOR WHO' CONNECTIONS AND HER MORE TRANQUIL LIFE TODAY AS AN ARTIST'S MODEL...

PETER LINFORD: Becoming an artist's model is an unusual shift - one normally comes across models who then go on to acting...

JACQUELINE PEARCE: Ah yes, but they're usually photographic models, not artistic models.

...which is a higher form of work altogether.

Oh, it's totally different. I did some photographic modelling the other week and loathed it. It's a completely different thing. I model **nude** for my artists. I do what's called life drawing or life painting where you draw from life, which is the nude body. Every artist, no matter what he does - whether it's landscape or abstract (like an actor who has to go back to the theatre every so often to touch base) - has to go back to drawing the human form. That's the root of his skill and technique.

So when you say life do you mean, rather than being impressionistic about it, actually drawing as it is ?

Yes, although I've got one artist who paints me and his pictures have a very impressionistic feel because of his use of colour and there's something very French (there's something quite French about me anyway) which he manages to get down on the canvass. I just happen to be naked.

Why in Cornwall ? Do you have roots there ?

No, I just had a tremendous emotional response to it when I went to St.Ives as a child of nine, and I feel so wonderful now as I stand in this wonderful studio in St.Ives modelling, looking out to sea, in a studio that is world famous - the St.Ives School of Painting - and I feel very proud to be a part of that tradition. But I always felt that St.Ives was my spiritual home, and now I'm there I understand why. I just feel that it will take care of me and it does and I love it, and I feel you should always go toward that which you love, even if it seems to defy the odds intellectually.

Moving on to 'Doctor Who' now, which you recorded in 1984. It so happened that you and Paul Darrow appeared in the same season and in consecutive stories. I got the impression watching Paul Darrow in a story called 'Timelash' (which has been voted one of the all-time worst 'Doctor Who' stories ever)...

Has it really ? (Falls about laughing)

That doesn't make you happy, does it ?

(Continues to laugh)

...that he was just going through his Avon routine all over again. Did you find, with playing Chessene in 'The Two Doctors', that there was a lot of Servalan in your interpretation ? They were similar people.

Exactly. I was being cast to do the same sort of thing and I wasn't inventive enough to make it different. I was hampered by the costume which was not designed by me but for another actress who was originally going to do it, I don't remember who, but she was much older than me. I had had success with Servalan and I was hesitant to try something new. I certainly wouldn't make that mistake now, but as I say I'm older and a little more confident.

But not wanting to do something new is equivalent to typecasting ?

Of course it's typecasting.

Don't you object to that ?

Well what can you do ? People love to put you in a pigeon hole. It makes them feel safe. I don't know, I was saying to a friend just this morning that I'm not even sure if I want to act anymore.

Why ? Is it because you've got from acting what you wanted to get from it ?

It's because I can't get from acting what I want to get. I love working in a good company doing something wonderful like White Mischief. That was a wonderful experience to be in Africa with an extraordinary group of people living in extraordinary conditions under canvass in the Bush. But I have an overdeveloped sense of responsibility and there are things that I feel very strongly about and what I'm probably going to do is go off on my own and develop either as a comedienne or a one-woman show, quite soon I hope.

Would you then do your own writing as well ?

Yes I would.

Have you actually done any writing ?

When I was in Cornwall I decided that I was going to write because I've talked about writing for a long time. What I originally was going to do... I think the reason you may have found this interview difficult is that I'm not that interested in talking about **Blake's Seven** or **Doctor Who.** I'm much mor interested in talking about myself. The things that I feel passionate about are the things that I talk best about and I'm not actually passionate about something I did ten years ago except in how it's influenced me today, if that makes any sense.

Would it also be because you now regard it as an unhappy experience ?

There is that as well, yes of course there is, and I don't want to keep that alive. There are marvellous things about it too like sitting here talking to you today ten years on and travelling all over the world to do conventions. It's been very good to me in a lot of ways and I like my relationships with the fans. I hate that word actually, it sounds derogatory, but the people who are kind enough to give us their support.

Do you think you gain a personal benefit from that experience in as much as you used to gain from acting ?

Yes indeed, and that's what's so wonderful: I no longer feel that in order to be happy I have to be acting. My passion for my work has extended into a passion for life which I've always had but didn't know, so when I got to Cornwall I started to write. I'd just had an extraordinary experience with a friend of mine who had died from AIDS and I'd nursed him in hospital for the last month of his life. I'd lived in the hospital with him and I held his hand when he died, and that was an experience I was so privileged to have. I don't think many of us are with someone when they die and if you are it's not always beautiful, which it was with Simon because he had no fear of death and he died in a state of grace. The nurses were telling me that a bad death is when someone dies in a state of fear, which is common and very sad, so to see someone who had come to terms with approaching the final curtain in a state of bliss really - he was a realised human being and a great spiritual teacher - was an experience that changed my life so I did what I'd always wanted to do; I went to Cornwall and I started writing about this experience with Si, but I think it's going to change into something else.

People who are suffering or who know that they are dying seem to be a lot more in tune with their lives.

Indeed they are and I think this is where I've been lucky, having been in a near-death situation myself on more than one occasion and been very ill for quite a long time and death was a real possibility. When you live with that awareness, what it does is focus your attention onto the experience of life itself; what you feel about death and what your life means to you. There's nothing like pain, intense pain or indeed intense pleasure for really focussing your attention and finding out what your priorities are and what is important. So although when I went through that period of my life, which lasted for quite some time, death did seem preferable and I prayed for it on a daily basis. Now that I've come through it I see how infinitely fortunate I was to have had that.

Is this a humanist approach or a religious approach ?

Can you tell me what you mean by that difference ?

You see, what I've found about a friend of mine who's in a similar situation is that her suffering has drawn her much closer to God.

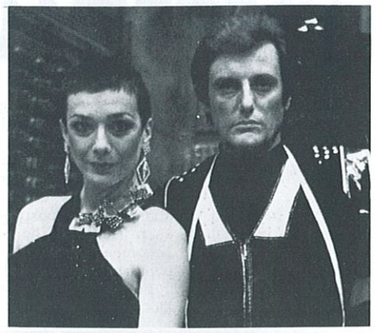
Yes, mine did too.

But is it a Christian God or...?

No way. I was educated in a convent for thirteen years. They got me at the age of four so I came out with some very funny ideas about life, God and all the rest of it which totally devastated my life for many years. I no longer believe in a Christian God, I think it's extremely damaging; that damaging, vengeful God who controls everything. What I do believe in now is an extraordinary intelligence that we have the capacity, and indeed are destined, I think, to plug into at some point. That's what artists have. That's why people will devote their lives to getting in touch with that creative impulse which is the biggest high there is. People can also find it through sex, but I think it has to be through spiritual sex, spiritual love, not lust, with the involvement of the whole human being. It's rare. That's what we are all searching for and when and if you do experience that then you know you've got no alternative but to follow that forever.

This is a thing that bothers me. Surely, if you're being drawn to God by the power of suffering, then there's something seriously wrong somewhere ?

No, you are drawn to a god by the power of suffering because it's through suffering that you learn great secrets. Suffering does seem to be an essential part of the journey. I think one is initially drawn to God to find an answer to this suffering. You start asking the questions, 'Well, if this God loves me so much, then why the hell am I in this pain right now ???', and that's when you start to examine the whole premise of the Christian God. I believe, at the end of the day, that we're here to have the best time of our lives and the Christian God and all those religions are given to us by people who recognise the power that we have, potentially, within us and don't want us to have that. They want to keep the power and tell us what to do, and I think what is happening in the world now is that there



is a new consciousness spreading through and people are saying 'That doesn't work, I have my power, I am God, God is within me. It's not something out there that controls me: it is me. I have that power'. And to use that responsibly that power is actually love, and if we do develop that capacity within us to love then we heal ourselves and we heal the planet and we have no problems.

There is a new aspect of self-interest emerging which disturbs me terribly.

I agree with you. I think it is and a lot of the new age teachers - the few that I've seen - talk a lot of sense in certain areas but there's a lot of emphasis on making money. Not that there's anything wrong with making money, indeed I hope I make a great deal of it myself because it's fun, but money is not one's god. It should not be one's god and there is a tremendous emphasis on that today I agree; just satisfying oneself and not doing anything for one's fellow man. That is very dangerous, but then the Christian religion isn't that much better. You go to a lot of the poor countries where the people haven't got enough to eat and the roof of the church is made of gold and the priest is knocking on the door saying 'You've got to give something to the poor and give the little you've got.' In fact Terry Walsh told me this happened to his father. He's Catholic and he told the parish priest that his father had no money and no food in the fridge and the priest was saying 'Sure, but the little you've got you can give to the people that are starving'. And as Terry said, 'My father is starving. Please, please...'!

Interesting as this discussion is, I'm not sure that it's actually something Gary will want to use. Therefore can I go back a few years to when you were still acting, and your appearance on the Saturday Superstore...

Yes, yes.

...with Colin Baker and Nicola Bryant. You were sitting there on this phone-in and no-one asked to speak to you.

Yes, I know!

Did that hurt ?

Not really.

I had half a mind to ring in and ask about 'Blake's Seven'.

Bless your heart. No, I guess the people who were watching were **Doctor Who** fans and wanted to talk to Colin and Nicola and that's okay. Perhaps I shouldn't have been there.

Did you regret that you'd agreed to participate ?

Actually it's not the sort of thing that I want to do and I suppose in some way that was emanating from me. I'm quite good at not getting people to appraoch me if I don't want to be approached and I was not really comfortable in that situation or playing that part.

Why do you think you were asked to do that appearance since, if I remember, that went out on the morning of the start of the season whereas 'The Two Doctors' appeared much later on ?

Absolutely, but it was really to publicise John Nathan-Turner's pantomime, Cinderella, which I was also appearing in with Colin and Nicola.

How did the pantomime go ? Is it a good acting memory ?

I can remember quite a lot about it. On a personal level yes, because I adored the **Doctor Who** team because they were very very kind to me. I love John Nathan-Turner and I adore Colin Baker. They were really kind and made me feel very welcome. I was not happy within the genre of pantomime and I don't think I was very good in it. I was supposed to be playing the fairy queen and I was in a completely different play at the same time playing Titania in A Midsummer Night's Dream!

It strikes me as odd that you still go to 'Blake's Seven' conventions. If this is something that is a painful experience, why do you want to perpetuate it by attending events which just bring the memories back ?

Because I've healed a lot and a lot of time has gone by and I didn't do conventions for many years - I've only done about five in America and two in this country so I haven't done many at all. Now that it's in the past and my healing is complete I can see it with new eyes and I can take the benefits from it. I'm not going to let what happened ten years ago affect my happiness for today.

Would that ending of 'Blake's Seven' perhaps have been a time to take the change then ?

I wasn't ready to then.

How long after 'Blake's Seven' was it that you acted again ?

Sixteen months, during which time I was in hospital and very ill and couldn't work anyway. But at the time it hadn't occurred to me that there might be something else that I might want to do and it's highly unlikely that I'm going to spend the rest of my life as an artist's model in Cornwall. I suspect I might spend the rest of my life in Cornwall but this is just a little interlude that's very precious and very enriching to me and I'm going to enjoy it for as long as it lasts, but I suspect that it won't be too long.

JACQUELINE PEARCE, THANKS VERY MUCH

(Interview conducted July 1st, 1990)

The Complete Guide to DOCTOR WHO's Ratings

THIS DEFINITIVE GUIDE to 'Doctor Who's' ratings over it's twenty-six year reign on BBC1 - from 'An Unearthly Child' in 1963 through to 'Survival' in 1989 - has been compiled by Gordon McAllister with the kind assistance of the BBC's Audience Research Department at Wood Lane and their Written Archive in Caversham.

Table 1 lists all transmitted stories in descending order based on the highest overall rating each story achieved on either an original or repeated transmission (the latter rare occasions of which are indicated). The final bracketed figure shows the average position a story achieved within it's span of broadcast, and again the repeat takes precedence where this figure is greater than the original transmission. The figure alongside indicates the comparable placing alongside the other listed stories.

Table 2 lists all the episodes that achieved viewing figures in excess of eleven millions and Table 3 the episodes which broke into the top twenty programmes in their week of broadcast.

Table 4 is a season by season summary showing the average audience and position, and similarly Table 5 lists the averages for each Doctor. The season by season averages are plotted on the accompanying grid to illustrate the pattern of the show's popularity through the years.

For a detailed breakdown and analyses of each of the seven Doctors' ratings, see DWB#s 53-58 (April-September 1988).

TABLE 1: Doctor Who stories in average audience size order:

1st)	CITY OF DEATH (TB)	14.5m*	=46th	(36)
2nd)	PYRAMIDS OF MARS Edited Repeat (TB)	13.7m	1st	(7)
3rd)	DESTINY OF THE DALEKS (TB)	13.2m*	=34th	(30)
4th)	THE ROBOTS OF DEATH (TB)	12.7m	=7th	(16)
5th=)	THE RESCUE (WH)	12.5m	2nd	(9)
5th=)	THE WEB PLANET (WH)	12.5m	=3rd	(11)
7th)	THE DEADLY ASSASSIN (TB)	12.2m	=5th	(12)
8th)	THE DALEK INVASION OF EARTH (WH)	11.9m	=5th	(12)
9th)	THE ANDROID INVASION (TB)	11.7m	=9th	(17)
10th)	THE ROMANS (WH)	11.6m	=7th	(16)
11th)	THE FACE OF EVIL (TB)	11.2m	14th	(20)
12th)	THE ARK IN SPACE (TB)	11.1m	12th	(18)
13th)	THE HAND OF FEAR (TB)	10.95m	=20th	(23)
14th)	THE BRAIN OF MORBIUS Ed'Rpt (TB)	10.9m	=9th	(17)
15th)	THE SONTARAN EXPERIMENT (TB)	10.75m	=9th	(17)
16th)	THE SEEDS OF DOOM (TB)	10.6m	=22nd	(24)
17th)	THE DAEMONS Edited Repeat (JP)	10.53m	=24th	(25)
18th)	THE INVASION OF TIME (TB)	10.5m	40th	(33)
19th)	THE GREEN DEATH Edited Repeat (JP)	10.45m	=28th	(27)
20th)	THE TALONS OF WENG CHIANG (TB)	10.35m	=17th	(22)
21st)	THE THREE DOCTORS (JP)	10.3m	=36th	(31)
22nd=)	THE EDGE OF DESTRUCTION (WH)	10.15m	=26th	(26)
22nd=)	ROBOT (TB)	10.15m	=20th	(23)
24th)	THE CREATURE FROM THE PIT (TB)	10.0m*	=41st	(34)
25th=)	GALAXY FOUR (WH)	9.9m	13th	(19)
25th=)	PLANET OF EVIL (TB)	9.9m	=22nd	(24)
25th=)	CASTROVALVA (PD)	9.9m	=90th	(58)
28th)	THE VISITATION (PD)	9.8m	=69th	(46)
29th)	PLANET OF THE DALEKS (JP)	9.7m	=15th	(21)
30th)	UNDERWORLD (TB)	9.65m	=50th	(38)
31st=)	INVASION OF THE DINOSAURS (JP)	9.6m	=36th	(31)
31st=)	DAY OF THE DALEKS (JP)	9.6m	38th	(32)
31st=)	GENESIS OF THE DALEKS (TB)	9.6m	33rd	(29)
34th=)	THE MASQUE OF MANDRAGORA (TB)	9.5m	=30th	(28)
34th=)	EARTHSHOCK (PD)	9.5m	=60th	(42)
36th)	MARCO POLO (WH)	9.47m	=44th	(35)
37th=)	THE CHASE (WH)	9.4m	=3rd	(11)
37th=)	DEATH TO THE DALEKS (JP)	9.4m	=34th	(30)
37th=)	THE CURSE OF PELADON (JP)	9.4m	39th	(33)
37th=)	THE POWER OF KROLL (TB)	9.4m	=50th	(38)
41st)	THE CRUSADE (WH)	9.38m	=26th	(26)
42nd=)	THE DALEKS' MASTER PLAN (WH)	9.3m	=50th	(38)
42nd=)	THE NIGHTMARE OF EDEN (TB)	9.3m	=41st	(34)
44th=)	THE SPACE MUSEUM (WH)	9.2m	=17th	(22)
44th=)	THE CARNIVAL OF MONSTERS (JP)	9.2m	=48th	(37)
44th=)	THE ANDROIDS OF TARA Repeat	9.2m	56th	(39)
47th)	BLACK ORCHID (PD)	9.15m	=88th	(56)
48th)	THE KEYS OF MARINUS (WH)	9.07m	=28th	(27)
49th=)	PLANET OF THE SPIDERS (JP)	9.0m	=17th	(22)
49th=)	REVENGE OF THE CYBERMEN (TB)	9.0m	=24th	(25)
49th=)	TIME-FLIGHT (PD)	9.0m	=69th	(46)
49th=)	FOUR TO DOOMSDAY (PD)	9.0m	=94th	(61)
53rd)	THE DALEKS (WH)	8.97m	=62nd	(43)
54th)	KINDA (PD)	8.95m	=94th	(61)
55th)	THE SUNMAKERS (TB)	8.8m	=57th	(40)
56th)	THE HORNS OF NIMON (TB)	8.75m	=83rd	(55)
57th)	THE SEA DEVILS Edited Repeat (JP)	8.7m	=67th	(45)
58th)	PLANET OF GIANTS (WH)	8.57m	=50th	(38)
59th=)	COLONY IN SPACE (JP)	8.5m	=30th	(28)
59th=)	THE ARMAGEDDON FACTOR (TB)	8.5m	=102nd	(63)
61st=)	THE TIME MEDDLER (WH)	8.4m	=15th	(21)
61st=)	THE HORROR OF FANG ROCK (TB)	8.4m	=48th	(37)
63rd)	THE MYTH MAKERS (WH)	8.34m	=46th	(36)
64th=)	THE CELESTIAL TOYMAKER (WH)	8.3m	=57th	(40)
64th=)	THE MOONBASE (PT)	8.3m	=69th	(46)
64th=)	THE PIRATE PLANET (TB)	8.3m	=62nd	(43)
67th)	THE TIME WARRIOR (JP)	8.25m	=83rd	(55)
68th=)	THE MACRA TERROR (PT)	8.2m	59th	(41)
68th=)	SPEARHEAD FROM SPACE (JP)	8.2m	80th	(53)
70th)	THE RIBOS OPERATION (TB)	8.1m	=50th	(38)
71st)	THE IMAGE OF THE FENDAHL (TB)	8.05m	=94th	(61)
72nd=)	THE KROTONS (PT)	8.0m	=92nd	(59)
72nd=)	FRONTIER IN SPACE (JP)	8.0m	=75th	(49)
72nd=)	THE STONES OF BLOOD (TB)	8.0m	=81st	(54)
72nd=)	ATTACK OF THE CYBERMEN (CB)	8.0m	=138th	(87)
76th=)	TERROR OF THE AUTONS (JP)	7.95m	106th	(66)
76th=)	THE MIND OF EVIL (JP)	7.95m	=100th	(62)
78th)	THE INVISIBLE ENEMY (TB)	7.9m	=78th	(52)
79th=)	THE POWER OF THE DALEKS (PT)	7.8m	73rd	(47)
79th=)	THE MUTANTS (JP)	7.8m	=62nd	(43)
81st=)	DOCTOR WHO AND THE SILURIANS (JP)	7.7m	=83rd	(55)
81st=)	THE MONSTER OF PELADON (JP)	7.7m	=50th	(38)
83rd)	RESURRECTION OF THE DALEKS (PD)	7.65m	=102nd	(63)
84th)	THE WEB OF FEAR (PT)	7.6m	=94th	(61)
85th)	REVELATION OF THE DALEKS (CB)	7.55m	=94th	(61)
86th)	THE AZTECS (WH)	7.53m	=30th	(28)
87th=)	THE UNDERWATER MENACE (PT)	7.5m	=90th	(58)
87th=)	TERROR OF THE ZYGONS (TB)	7.5m	=60th	(42)
87th=)	WARRIORS' GATE (TB)	7.5m	=118th	(77)
90th=)	THE FACELESS ONES (PT)	7.4m	=75th	(49)
90th=)	THE ENEMY OF THE WORLD (PT)	7.4m	116th	(73)
90th=)	THE CLAWS OF AXOS (JP)	7.4m	=83rd	(55)
93rd)	THE TIME MONSTER (JP)	7.38m	=65th	(44)
94th)	THE AMBASSADORS OF DEATH (JP)	7.35m	=100th	(62)
95th)	THE ICE WARRIORS (PT)	7.33m	=94th	(61)
96th=)	MAWDRYN UNDEAD (PD)	7.3m	=138th	(87)
96th=)	THE CAVES OF ANDROZANI (PD)	7.3m	104th	(64)
98th=)	THE WHEEL IN SPACE (PT)	7.25m	=65th	(44)
98th=)	WARRIORS OF THE DEEP (PD)	7.25m	=106th	(66)
98th=)	THE AWAKENING (PD)	7.25m	=112th	(72)
101st=)	FURY FROM THE DEEP (PT)	7.2m	=78th	(52)
101st=)	THE SEEDS OF DEATH (PT)	7.2m	=108th	(68)
101st=)	THE FIVE DOCTORS (PD)	7.2m	=81st	(54)
104th)	ARC OF INFINITY (PD)	7.15m	=120th	(78)
105th=)	SNAKEDANCE (PD)	7.1m	=134th	(86)
105th=)	TERMINUS (PD)	7.1m	=130th	(84)
105th=)	THE TWIN DILEMMA (CB)	7.1m	=112nd	(72)
105th=)	VENGEANCE ON VAROS (CB)	7.1m	152nd	(109)
109th=)	THE HIGHLANDERS (PT)	7.05m	=112nd	(72)
109th=)	TIMELASH (CB)	7.05m	117th	(74)
111th)	PLANET OF FIRE (PD)	7.0m	=120th	(78)
112nd)	THE SENSORITES (WH)	6.92m	=41st	(34)
113rd=)	THE EVIL OF THE DALEKS (PT)	6.9m	=67th	(45)
113rd=)	THE ABOMINABLE SNOWMEN (PT)	6.9m	=92nd	(59)
113rd=)	THE INVASION (PT)	6.9m	105th	(65)
116th)	THE MIND ROBBER (PT)	6.85m	=88th	(56)
117th=)	ENLIGHTENMENT (PD)	6.8m	=127th	(83)
117th=)	FRONTIOS (PD)	6.8m	=134th	(86)
117th=)	THE MARK OF THE RANI (CB)	6.8m	=138th	(87)
120th=)	THE TENTH PLANET (WH)	6.75m	74th	(48)
120th=)	THE TOMB OF THE CYBERMEN (PT)	6.75m	=69th	(46)
122nd)	THE REIGN OF TERROR (WH)	6.73m	=44th	(35)
123rd)	LOGOPOLIS (TB)	6.7m	=132nd	(85)
124th=)	THE KING'S DEMONS (PD)	6.5m	=134th	(86)
124th=)	THE TWO DOCTORS (CB)	6.5m	=127th	(83)
126th)	THE ARK (WH)	6.48m	=124th	(82)
127th)	THE MASSACRE (WH)	6.43m	=124th	(82)
128th)	AN UNEARTHLY CHILD (WH)	6.4m	=112th	(72)
129th=)	THE GUNFIGHTERS (WH)	6.25m	77th	(51)
129th=)	THE KEEPER OF TRAKEN (TB)	6.25m	=118th	(77)rpt
131st)	THE DOMINATORS (PT)	6.15m	=83rd	(55)
132nd	THE SPACE PIRATES (PT)	5.9m	=124th	(82)
133rd)	INFERNO (JP)	5.6m	=110	(69)
134th)	SILVER NEMESIS (SM)	5.5m	=142nd	(89)
135th)	GREATEST SHOW IN THE GALAXY (SM)	5.43m	146th	(93)
136th)	REMEMBRANCE OF THE DALEKS (SM)	5.35m	134th	(86)
137th)	DELTA AND THE BANNERMEN (SM)	5.3m	=143rd	(90)
138th)	THE WAR MACHINES (WH)	5.23m	=110th	(69)
139th)	STATE OF DECAY (TB)	5.2m	157th	(131)
140th=)	THE LEISURE HIVE (TB)	5.1m	151st	(100)
140th=)	TERROR OF THE VERVOIDS (CB)	5.1m	141st	(88)
140th=)	DRAGONFIRE (SM)	5.1m	=143rd	(90)
143rd=)	FULL CIRCLE Repeat (TB)	5.0m	=130th	(84)rpt
143rd=)	THE ULTIMATE FOE (CB)	5.0m	142nd	(89)
143rd=)	THE HAPPINESS PATROL (SM)	5.0m	149th	(96)
146th)	THE WAR GAMES (PT)	4.95m	=122nd	(81)
147th)	SURVIVAL (SM)	4.93m	145th	(92)
148th)	THE SAVAGES (WH)	4.91m	=108th	(68)
149th=)	MINDWARP (CB)	4.9m	=127th	(83)
149th=)	PARADISE TOWERS (SM)	4.9m	=134th	(86)
151st)	MEGLOS (TB)	4.65	156th	(125)
152nd)	TIME AND THE RANI (SM)	4.6m	=122nd	(81)
153rd)	THE SMUGGLERS (WH)	4.48m	=147th	(94)
154th)	THE MYSTERIOUS PLANET (CB)	4.4m	=132nd	(85)
155th=)	GHOST LIGHT (SM)	4.1m	150th	(97)
155th=)	THE CURSE OF FENRIC (SM)	4.1m	155th	(110)
157th)	BATTLEFIELD (SM)	3.65m	=147th	(94)

*Figures inflated due to ITV strike

TABLE 2: The 63 episodes with audiences of 11m+

1st)	CITY OF DEATH 4 (TB)	*16.1m
2nd)	CITY OF DEATH 3 (TB)	*15.4m
3rd)	DESTINY OF THE DALEKS 4(TB)*	14.4m
4th)	CITY OF DEATH 2 (TB)	*14.1m
5th)	DESTINY OF THE DALEKS 3(TB)*	13.8m
6th)	THE ARK IN SPACE 2 (TB)	13.6m
7th)	THE WEB PLANET 1 (WH)	13.5m
8th)	THE ROBOTS OF DEATH 3 (TB)	13.1m
9th=)	THE RESCUE 2 (WH)	13.0m
9th=)	THE ROMANS 1 (WH)	13.0m
9th=)	THE WEB PLANET 4 (WH)	13.0m
9th=)	THE DEADLY ASSASSIN 3 (TB)	13.0m
9th=)	DESTINY OF THE DALEKS 1(TB)*	13.0m
14th)	THE ROBOTS OF DEATH 1 (TB)	12.8m
15th)	DESTINY OF THE DALEKS 2(TB)*	12.7m
16th)	THE ROBOTS OF DEATH 4 (TB)	12.6m
17th=)	THE WEB PLANET 2 (WH)	12.5m
17th=)	THE WEB PLANET 3 (WH)	12.5m
19th=)	DALEK INVASION'EARTH 2 (WH)	12.4m
19th=)	DALEK INVASION'EARTH 6 (WH)	12.4m
19th=)	THE ROBOTS OF DEATH 2 (TB)	12.4m
19th=)	THE POWER OF KROLL 2 (TB)	12.4m
19th=)	CITY OF DEATH 1 (TB)	*12.4m
24th=)	THE ANDROID INVASION 3 (TB)	12.1m
24th=)	THE DEADLY ASSASSIN 2 (TB)	12.1m
26th=)	THE RESCUE 1 (WH)	12.0m
26th=)	THE ROMANS 4 (WH)	12.0m
26th=)	THE WEB PLANET 5 (WH)	12.0m
26th=)	THE HAND OF FEAR 4 (TB)	12.0m
30th=)	DALEK INVASION'EARTH 3 (WH)	11.9m
30th=)	DALEK INVASION'EARTH 4 (WH)	11.9m
30th=)	THE THREE DOCTORS 4 (JP)	11.9m
30th=)	THE ANDROID INVASION 1 (TB)	11.9m
34th=)	THE DEADLY ASSASSIN 1 (TB)	11.8m
34th=)	THE DEADLY ASSASSIN 4 (TB)	11.8m
36th=)	PYRAMIDS OF MARS 4 (TB)	11.7m
36th=)	THE FACE OF EVIL 4 (TB)	11.7m
36th=)	UNDERWORLD 4 (TB)	11.7m
39th=)	THE ROMANS 2 (WH)	11.5m
39th=)	THE WEB PLANET 6 (WH)	11.5m
39th=)	THE SEEDS OF DOOM 6 (TB)	11.5m
42nd=)	DALEK INVASION'EARTH 1 (WH)	11.4m
42nd=)	DALEK INVASION'EARTH 5 (WH)	11.4m
42nd=)	THE ANDROID INVASION 4 (TB)	11.4m
42nd=)	THE SEEDS OF DOOM 1 (TB)	11.4m
42nd=)	THE SEEDS OF DOOM 2 (TB)	11.4m
42nd=)	THE INVASION OF TIME 2 (TB)	11.4m
42nd=)	TALONS OF WENG CHIANG 4(TB)	11.4m
49th=)	GALAXY FOUR 3 (WH)	11.3m
49th=)	PYRAMIDS OF MARS 2 (TB)	11.3m
49th=)	THE ANDROID INVASION 2 (TB)	11.3m
49th=)	THE FACE OF EVIL 3 (TB)	11.3m
49th=)	TALONS OF WENG CHIANG 1(TB)	11.3m
54th=)	THE ARK IN SPACE 3 (TB)	11.2m
54th=)	THE INVASION OF TIME 1 (TB)	11.2m
56th=)	THE SEEDS OF DOOM 4 (TB)	11.1m
56th=)	THE HAND OF FEAR 3 (TB)	11.1m
56th=)	THE FACE OF EVIL 2 (TB)	11.1m
59th=)	CURSE OF PELADON 2 (JP)	11.0m
59th=)	PLANET OF THE DALEKS 1 (JP)	11.0m
59th=)	INVASION OF DINOSAURS 1 (JP)	11.0m
59th=)	INVASION OF DINOSAURS 3 (JP)	11.0m
59th=)	SONTARAN EXPERIMENT 1(TB)	11.0m

*Figures inflated due to ITV strike

TABLE 3: The episodes that made the Top 20

1st)	THE ARK IN SPACE 2 (TB)	5
2nd=)	THE WEB PLANET 1 (WH)	7
2nd=)	THE ROMANS 1 (WH)	7
2nd=)	THE CHASE 6 (WH)	7
5th=)	THE RESCUE 2 (WH)	8 >

5th=)	THE CHASE 4 (WH)	8
7th=)	THE WEB PLANET 4 (WH)	9
7th=)	PLANET OF THE DALEKS 1 (JP)	9
9th=)	DALEK INVASION OF EARTH 2(WH)	10
9th=)	DALEK INVASION OF EARTH 3(WH)	10
11th=)	THE WEB PLANET 3 (WH)	11
11th=)	THE RESCUE 1 (WH)	11
11th=)	DALEK INVASION OF EARTH 4(WH)	11
11th=)	THE CHASE 5 (WH)	11
11th=)	THE DEADLY ASSASSIN 2 (TB)	11
16th=)	THE WEB PLANET 2 (WH)	12
16th=)	DALEK INVASION OF EARTH 6(WH)	12
16th=)	THE WEB PLANET 5 (WH)	12
16th=)	DALEK INVASION OF EARTH 1(WH)	12
16th=)	THE CHASE 2 (WH)	12
16th=)	THE CHASE 3 (WH)	12
16th=)	THE DEADLY ASSASSIN 3 (TB)	12
16th=)	THE DEADLY ASSASSIN 4 (TB)	12
24th=)	THE ROMANS 4 (WH)	13
24th=)	GALAXY FOUR 3 (WH)	13
26th=)	THE WEB PLANET 6 (WH)	14
26th=)	THE CHASE 1 (WH)	14
26th=)	THE ANDROID INVASION 3 (TB)	14
26th=)	THE ROBOTS OF DEATH 1 (TB)	14
30th=)	THE ROMANS 2 (WH)	15
30th=)	THE TIME MEDDLER 1 (WH)	15
30th=)	THE GREEN DEATH 5 (JP)	15
30th=)	GENESIS OF THE DALEKS 2 (TB)	15
30th=)	PYRAMIDS OF MARS 2 (TB)	15
30th=)	THE ANDROID INVASION 4 (TB)	15
30th=)	THE SEEDS OF DOOM 6 (TB)	15
30th=)	THE DEADLY ASSASSIN 1 (TB)	15
30th=)	THE ROBOTS OF DEATH 3 (TB)	15
39th=)	THE CRUSADE 1 (WH)	16
39th=)	THE SPACE MUSEUM 1 (WH)	16
39th=)	THE SEEDS OF DOOM 1 (TB)	16
39th=)	TALONS OF WENG-CHIANG 1 (TB)	16
39th=)	CITY OF DEATH 4 (TB)	16
44th=)	THE SENSORITES 1 (WH)	17
44th=)	THE THREE DOCTORS 4 (JP)	17
44th=)	PLANET OF THE SPIDERS 1 (JP)	17
44th=)	THE DAEMONS 5 (JP)	17
44th=)	ROBOT 1 (TB)	17
44th=)	THE ARK IN SPACE 3 (TB)	17
44th=)	SONTARAN EXPERIMENT 2 (TB)	17
44th=)	THE ANDROID INVASION 1 (TB)	17
44th=)	THE ROBOTS OF DEATH 2 (TB)	17
53rd=)	DALEK INVASION OF EARTH 5(WH)	18
53rd=)	PLANET OF THE DALEKS 2 (JP)	18
53rd=)	THE GREEN DEATH 1 (JP)	18
53rd=)	SONTARAN EXPERIMENT 1 (JP)	18
53rd=)	THE ROBOTS OF DEATH 4 (TB)	18
53rd=)	TALONS OF WENG-CHIANG 5 (TB)	18
59th=)	THE TIME MEDDLER 2 (WH)	19
59th=)	THE AZTECS 3 (WH)	19
59th=)	PLNATE OF THE SPIDERS 5 (JP)	19
59th=)	PLANET OF EVIL 1 (TB)	19
59th=)	THE HAND OF FEAR 4 (TB)	19
59th=)	THE FACE OF EVIL 2 (TB)	19
59th=)	THE FACE OF EVIL 4 (TB)	19
66th=)	THE KEYS OF MARINUS 4 (WH)	20
66th=)	GALAXY FOUR 4 (WH)	20
66th=)	DEATH TO THE DALEKS 3 (JP)	20
66th=)	THE HAND OF FEAR 3 (TB)	20
66th=)	THE FACE OF EVIL 3 (TB)	20

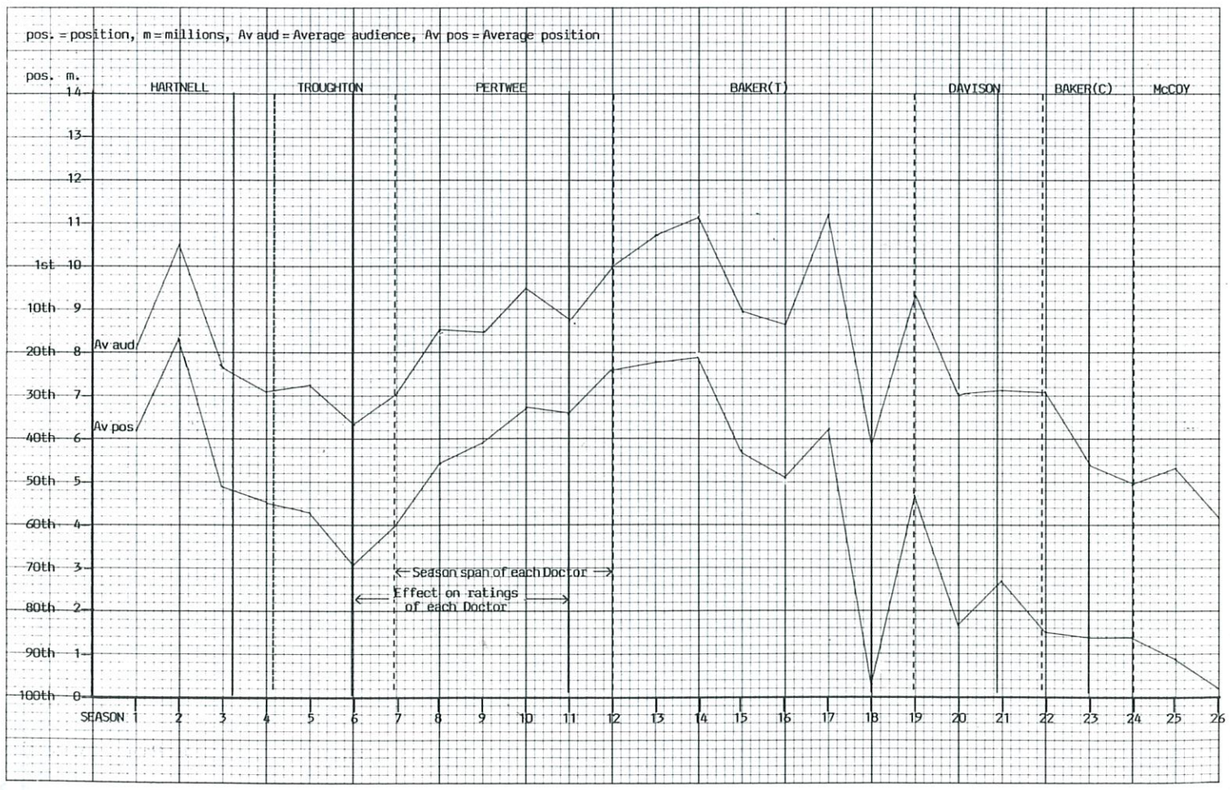
TABLE 4: Season by season summary

			Audience in m./Position	
SEASON 1	(23/11/63 - 12/09/64)	42 episodes	8.128	38
SEASON 2	(31/10/64 - 24/07/65)	39 episodes	10.521	17
SEASON 3	(11/09/65 - 16/07/66)	45 episodes	7.646	51
SEASON 4	(10/09/66 - 01/07/67)	43 episodes	7.102	55
SEASON 5	(02/09/67 - 01/06/68)	40 episodes	7.225	57
SEASON 6	(10/08/68 - 21/06/69)	44 episodes	6.38	69
SEASON 7	(03/01/70 - 20/06/70)	25 episodes	7.096	60
SEASON 8	(02/01/71 - 19/06/71)	25 episodes	8.496	46
SEASON 9	(01/01/72 - 24/06/72)	26 episodes	8.433	41
SEASON 10	(30/12/72 - 23/06/73)	26 episodes	9.496	33
SEASON 11	(15/12/73 - 08/06/74)	26 episodes	8.785	34
SEASON 12	(28/12/74 - 10/05/75)	20 episodes	10.0	24
SEASON 13	(30/08/75 - 06/03/76)	26 episodes	10.773	22
SEASON 14	(04/09/76 - 02/04/77)	26 episodes	11.15	21
SEASON 15	(03/09/77 - 11/03/78)	26 episodes	8.965	43
SEASON 16	(02/09/78 - 24/02/79)	26 episodes	8.665	49
SEASON 17	(01/09/79 - 12/01/80)	20 episodes	11.205	38
SEASON 18	(30/08/80 - 21/03/81)	28 episodes	5.854	97
SEASON 19	(04/01/82 - 30/03/8)	26 episodes	9.319	53
SEASON 20*	(03/01/83 - 25/11/83)	23 episodes	7.065	83
SEASON 21	(05/01/84 - 30/03/84)	24 episodes	7.138	73
SEASON 22	(05/01/85 - 30/03/85)	13 episodes	7.123	85
SEASON 23	(06/09/86 - 06/12/86)	14 episodes	5.386	86
SEASON 24	(07/09/87 - 07/12/87)	14 episodes	4.943	86
SEASON 25	(05/10/88 - 04/01/89)	14 episodes	5.319	91
SEASON 26	(06/09/89 - 06/12/89)	14 episodes	4.195	98

*Including The Five Doctors

TABLE 5: Doctor by Doctor summary

WILLIAM HARTNELL	134 episodes	8.5	38
PATRICK TROUGHTON	119 episodes	6.93	59
JON PERTWEE	128 episodes	8.25	43
TOM BAKER	172 episodes	9.4	43
PETER DAVISON	69 episodes	7.94	68
COLIN BAKER	31 episodes	6.07	84
SYLVESTER McCOY	42 episodes	4.82	92



AVERAGE VIEWING FIGURE OVER TWENTY-SIX YEARS = 7.42m, AVERAGE POSITION OVER TWENTY-SIX YEARS = 61.

THE AUTUMN MONTHS LEADING UP TO CHRISTMAS ALWAYS SEES A FLURRY OF ACTIVITY ON THE VIDEO FRONT. DWB WILL BE COVERING NEWS OF ALL THE FORTHCOMING GENRE RELEASES HERE, FIRST!
(Note: All information is provisional and can be liable to change)

NO MORE ROBIN OF SHERWOOD ON VIDEO?

OKAY, first the good news. This time it only took five months to release 'Robin of Sherwood III' ('Alan A Dale' / 'The King's Fool'). Now the bad news. There might not be anymore to follow!

Video Gems have announced their intention to end their ROS releases with the completion of the first series. Why they have taken this decision seems a little uncertain. It is unlikely to be due to bad sales - although not as successful as the Doctor Who releases, or, for that matter the Blake's 7 re-releases, ROS has consistently appeared in the top twenty of the sell-thru charts.

What may have happened is that the old problem with actors' payments has reared it's head again. As explained in DWB#73, the main actors were only on six-episode contracts, and were able to re-negotiate their contracts to their advantage for the second and third seasons. These contracts would have undoubtedly covered both the repeat fees (which The Stage quoted as the main reason for no ROS repeats after the series ended), and also video releases. Whilst it is only fair that actors should try to get whatever they can for their craft, it may be that any increases given in the contracts for the second series (multiplied by a regular cast of ten plus "star name" guests) may have brought into question a second season video release. It may well be that Video Gems are waiting to see just how well the three releases do over time before returning to ROS.

As with most things, time will tell...

ROBIN OF SHERWOOD III is released on the Video Gems label, price £9.99, code number R1306. Rated 'PG'.

John H.Elson

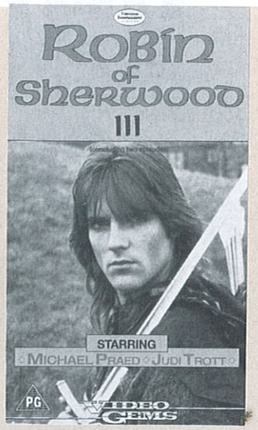
STAR TREK - NEW MATERIAL FOR CHRISTMAS...

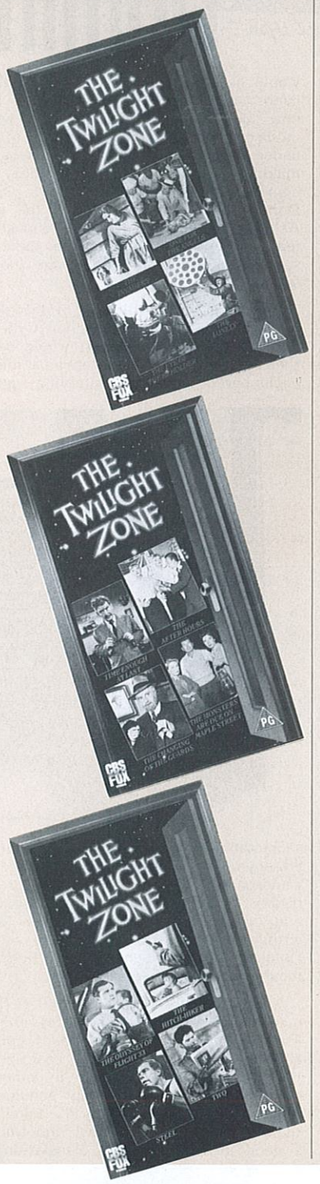
One of the success stories of the video market last Christmas were the "ideal gift" box sets, comprising several tapes with a linking theme encased in a wrap-around box.

Whilst there probably won't be as many titles available this yuletide, CIC have already announced that they will be releasing two box sets, both containing new material of interest to genre fans. The first will be the Indiana Jones film trilogy bundled with a special 'Making Of' and 'The Last Crusade' documentary, probably priced at £32.99. The second comprises the first four Star Trek movies, which will include exclusive behind-the-scenes footage and interviews incorporated on the end of each tape. This set will retail at £39.99.

Provisional plans have also been mooted for the re-release of the Star Trek films in their original widescreen versions, perhaps as a limited edition. This is unlikely to happen until well into next year, perhaps to coincide with the release of Star Trek V - The Final Frontier in the Autumn.

What would be nice, of course, is if the two sets of plans were combined so that hardcore fans would not have to buy two more sets of tapes...





MORE BOX SET NEWS

CBS Fox are planning to re-release the Star Wars trilogy box set, which gained some notoriety last year because what was a very limited run had sold out before Barry Norman increased demand ten-fold by mentioning it on Film '89.

CBS also plan to release a three-tape set of the classic TV-SF anthology series The Twilight Zone, with November as the tentatively mooted launch. Each value-for-money tape will contain four episodes. Volume One comprises The Invaders, One for the Angels, The Eye of the Beholder and The Lonely, which features Doctor Who actress Jean Marsh as an android. Volume two contains Time Enough at Last, The After Hours, The Changing of the Guard and The Monsters are Due on Maple Street, and volume three includes The Odyssey of Flight 33, The Hitch-Hiker, Steel and Two. CBS must be heartily congratulated on their choice of episodes, which are exceptionally strong. Almost every selection represents the series in the best light, and the tapes will also remind a few people that the Zone was populated by many rising stars. These 12 episodes - just a selection from the 156 broadcast between 1959 nand 1964, feature some superlative performances from Burgess Meredith, Anne Francis, Donald Pleasance, Lee Marvin, Elizabeth Montgomery and Charles Bronson. Hopefully 1991 will see more episodes released and the series continuing it's successful run on Channel 4.

Finally fans of the American series V will be pleased to hear that Warner Home Video is considering the release of the series - previously only available in the Winter of '89 in a four-tape box set - on individual tapes. They are also considering further new tapes should the first four prove popular individually.

'THE PRISONER' RE-RELEASED

Channel 5 Video are planning to re-issue their highly popular set of Prisoner tapes to coincide with the imminent release of an uptempo version of the series' theme music from the same producers behind M.C.Parker's Thunderbirds Are Go! hit. They will be re-released with newly designed sleeves.

BBC VIDEO NEWS

The BBC has just signed a new long-term distribution deal with Pickwick International. Previously their distribution had been handled by Pickwick and CBS - a case of not putting all of your eggs in one basket, but now distribution will be exclusively dealt with by Pickwick. The BBC's September releases - including Doctor Who's The Web Planet and The Dominators - were slightly delayed due to the change in paperwork involved.

July's The Five Doctors re-issue has already shot into third place in the league of best-selling Doctor Who tapes. Death to the Daleks and Day of the Daleks hold pole positions respectively.

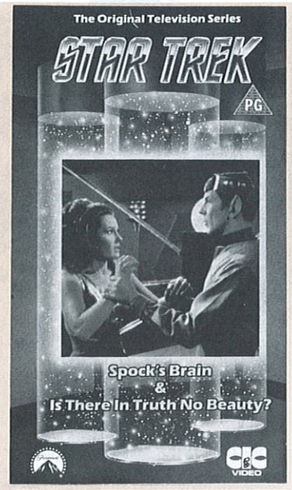
The BBC have again been troubled by the availability of source material from the archives, due to their wiping / destroying of master copies in the '70s. The new Peter Cooke and Dudley Moore BBC Video tape is thus nobly titled "The Best of...What's Left of 'Not Only but Also'"...

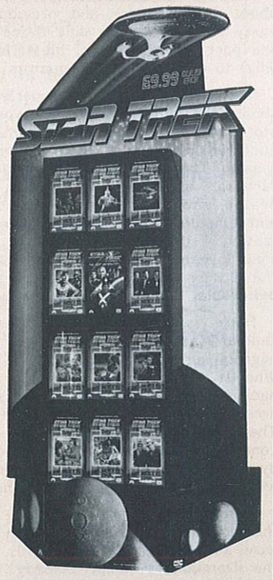
Finally, two further books of the Narnia Chronicles are released by the BBC later this year with the issue of Prince Caspian and The Voyage of the Dawn Treader, on two separate tapes and at £9.99 each.

Ashley Fisher

OCTOBER 'TREK' RELEASES

October 1st sees Star Trek's notorious Spock's Brain and Is There In Truth No Beauty? and Star Trek - Next Generation's Haven and The Big Goodbye, running at 98 and 90 minutes respectively. Both are rated 'PG' and retail as ever at £9.99. Look out for them in the new display units available to all video stockists.





MEMORY CHEATS 'The Dominators'

THE FIRST STORY of a new season of 'Doctor Who' is generally a fair indication of how the season itself is going to progress. If this is the case with 'The Dominators', then I have a horrible feeling that the series is not going to progress much further.

True, the series had new vigour breathed into it by an ingenious change of lead actor halfway through it's life, but it is essentially still the same, and the ideas are running out. I think last season (five) exhausted the creative powerhouse. It was rattlingly good science fiction, albeit reminiscent of the great genre movies of the 50's, but **Tomb of the Cybermen** and **The Ice Warriors** could stand alongside The Day The Earth Stood Still and The Thing From Another World in terms of scripting, visuals and performance **and** hold their heads high into the bargain. **The Dominators** would do well to creep in and stand at the back with the B-movies - that's if it's not consigned forever to be down among the Z-men.

Alas for this season, we are faced with nothing more terrifying than a couple of intergalactic bully-boys with very large chips on their shoulders. The plot (for want of a better word) of **The Dominators** goes something like this; some nasty men in strange costumes land their flying saucer on the planet Dulkis. They get out, stamp about, shout a bit and generally duff up the indigenous population. The Dulcians, who wear even stranger clothes, are such a monumentally dull lot that, by the end, you don't care if they **do** get stamped on by the Dominators. After five mind-shattering episodes, during which we discover nothing whatsoever about the invaders and precious little about the Dulcians, the nasty Dominators are duly defeated by a bit of fancy footwork on the part of the Doctor, bless 'im. I hesitate (and God only knows why) to consign **The Dominators** to immediate oblivion!

It is very difficult to properly apportion blame. Apparently, you should not believe everything you read in the Radio Times for the story was **not** written by Norman Ashby but by Mervyn Haisman and Henry Lincoln, who penned the excellent Yeti tales last season. The script was reportedly taken out of their hands after "artistic" differences of opinion, cut by one episode in length and beaten into submission by script editor Derrick Sherwin. Haisman and Lincoln's previous scripts are typified by exquisite characterization - the warrior monks of Det-Sen, the London soldiers and that loveable old coot Professor Travers. With the exception of the Doctor and his companions, there are no memorable, or indeed **believable,** characters in this new story.

There is a problem with the very central idea itself - the Dulcians are pacifists. The story hinges on the conflict between aggression and pacifism. This is hardly a new concept for **Doctor Who** (it was the basis of the very first Dalek story). Unfortunately, pacifism is not a very televisual point of view - the aggressors arrive, pacifists give in, end of drama. Most aggravating of all, **The Dominators** offers no solution to the problem. In a ridiculous conclusion, the planet if fairly and squarely saved from destruction by the Doctor. "Hooray!", you cry, but it does lead one to ponder what might have happened had he not been around...

If the story has a champion, it is Patrick Troughton. He plays the Doctor with grace and skill; enthusiastic in gesture, in bearing wise and wonderful. He has his moments of genius on discovering the Dominators' ship, comedy as he is decontaminated by the Dulcian scientists, even the tried-and-tested "Let's-act-dumb-to-fool-the-aliens" routine. Performed by a lesser actor, such material would be shown up for the cheese it undoubtedly is. In Troughton's hands, the stature of the Doctor is secure, but one wonders for how long he will **want** to stay with scripts of such substandard calibre. The Doctor's character takes some very peculiar turns under 'Norman Ashby's' pen, though. At one point he delights in making explosives out of medical supplies (something to try at home, kiddies...), and his great plan for ultimately defeating the Dominators seems to involve the digging of a rather large hole. As if this was not bizarre enough, he does the job (in part at least) with his multi-purpose sonic-screwdriver from the previous season's **Fury from the Deep** (no doubt on it's oxy-acetylene setting!).

Presiding over all this tomfoolery is director Morris Barry, veteran of Troughton's earlier Cyberman stories **The Moonbase** and **Tomb of the Cybermen.** It would be easy to say that **everyone** has their off days, but it is obvious that the very capable Mr. Barry is encumbered by the rambling and repetitive script and the

shortcomings of the location, which are at odds with his usual employment of short, tightly-paced scenes amid a claustrophobic atmosphere. The rolling sands of Dulkis are quite obviously a quarry somewhere in the home counties; they are exceedingly dull and clearly not cramped enough for Barry's style. He is happier within the dramatic conflicts of the interior scenes, especially the Dulcian Council sequences which, in a small way, evoke the meandering pontification of the Det-Sen monks.

Up until this point in the review, I have shied away from mentioning the real 'stars' of the show, those loveable Quarks! Their appearance at the end of episode one is at once compelling and ridiculous. The initial reaction is to laugh, but considering that we have already seen a demonstration of their colossal fire-power, there is something genuinely macabre in their childlike request "Shall we destroy ?". Like the whole of the story itself, there is something almost indefinably wrong with the Quarks - a good idea lost in the translation from idea to...robot! Although

they look small and unimposing next to their Dominator masters, they are actually quite large, and the scenes in the Test Centre and the Dulcian Council Chamber emphasize their size. Their clumsiness of shape and movement is at the same time unnerving and endearing, rather like malicious children and also reminiscent of the Daleks of Season 4. But, for all their advantages, seeing the Quarks toddling about on the screen with their fluting, high-pitched voices, is nothing short of hilarious. All hope of menace is lost as they have the living daylights kicked out of them by Jamie and Cully (the only Dulcian who actually **does** anything!). The Quarks are ludicrously easy to destroy, and just about the best thing they can do on location is explode!

There are actually quite a lot of explosions in **The Dominators.** Money was obviously lavished on special effects if not the other aspects of production, and some of them are quite special indeed. The flying saucer is cleverly done (Morris Barry obviously learning from his previous outing on **The Moonbase**) as are the Dulcian travel capsules. Only Cully's ocean-going lemon-squeezer fails to impress, but it is **blown up** very well. There is a splendid effort when the bright young Dulcians are killed by the as-then-unseen Quark in episode one; a kind of blistering 'heatwave' passes over the frozen face of the girl Tolata, an effect which is later replaced by billowing smoke for some reason.

On the acting side, with the exceptions of Troughton and Wendy Padbury (giving her all as the new companion Zoe), the cast generally do only as well as the script will allow. After years of playing a dishy young heart-throb in Compact, Ronald Allen is obviously at a crossroads in his career and after meatier rôles. Here he growls, stamps and hisses his way through the part of Dominator Rago, displaying surprising subtlety at times and laughably pantomimeque inflexions at others. The Dominators are exactly the sort of humanoid villains who crop up in **Doctor Who** whenever the production team are strapped for a few bob. Remember **The Space Museum** ? ("Moroks!", you cry, and you wouldn't be far from the truth...). Thankfully most of Rago's fury is directed at Probationer Toba, his headstrong lackey. Toba is played, with a gleefully destructive glint in his eyes, by Kenneth Ives. He is a man with a mission: "I've got a Quark and I'm gonna use it!" He would, it seems, much rather bully the Dulcians and blow up a few buildings than stick to the original plan (which, in case you weren't listening, was to turn Dulkis into a radioactive fireball which the Dominators would then use to power their spaceships). Lurking among the venerable faces of the Dulcian High Council we have a surprise appearance by none other than Brian Cant, he of Camberwick Green fame. It just goes to show, you don't just get **anyone** in **Doctor Who** these days.

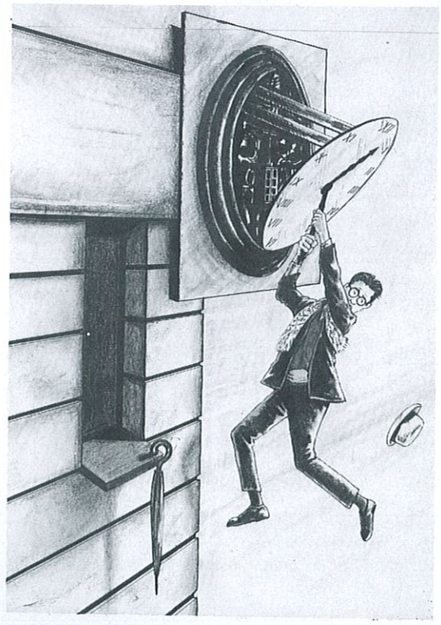
The Dominators remains a lesser entry in **Doctor Who** lore and one that will hopefully not, in later years, be called upon to exemplify Patrick Troughton's tenure as the Doctor. Peter Bryant will need to find far better scripts and delve back into the strengths of the past if the programme's popularity is to be maintained. Many more stories like **The Dominators** and he will be sowing the seeds of the programme's destruction.

DAVID MILLER (aged two!)

*	STAR * RATINGS	*
SCRIPT	**	COSTUMES	***
ORIGINALITY	**	MONSTERS (QUARKS)	***
DIRECTION	***½	SPECIAL EFFECTS	***½
ACTING	***½	MUSIC/SOUND EFFECTS	***
SETS	***	OVERALL STORY	**

TOTAL = 57%

TIME · FOR · ISSUE · 5...



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